All This By Hand

PIECEWORK®

SEE HOW THEY *Learned*

The Education Issue

Elizabeth Zimmermann, Meg Swansen & A Knitting Legacy

Crochet a Pinwheel Scarf

Knit a Niebling-Inspired Shawl

Hand *to* Hand Hungarian Written Embroidery

PINWHEEL SCARF • NIEBLING-INSPIRED SHAWL • HUNGARIAN EMBROIDERY | SPRING 2023

VISIT…

LANZAROTE
Caliente.com

THE FOLK SCHOOL
CHANGES YOU.

Needlework & Thread Art
JOHN C. CAMPBELL FOLK SCHOOL

With nimble fingers and knowledgeable instructors to guide and inspire you, you'll be amazed at what you can create from thread and yarn.

UPCOMING CLASSES INCLUDE:

Wool Appliqué and Embroidery
Macrame Exploration
Frivolité: Tatted Lace for Beginners
Beginning Needlepoint
Embroidered and Painted Journals

Dorset Buttons
Fabulous Fabric Jewelry
Stitched Collage
Storybook Tales
Traditional Rug Hooking, Start to Finish
Embellished Textile Assemblage

Bobbin Lace
Drawing with Thread: From Tradition to Contemporary Art
Skinny Beaded Bracelets
Exploring Japanese Temari

folkschool.org/piecework
BRASSTOWN, NORTH CAROLINA 1-800-FOLK-SCH

All Access Subscribers

Get *More*

Needlework resources, unlimited digital access, and exclusive perks

***PieceWork* unlimited access includes**

» 10+ needlework streaming videos

» All Access Library with 250+ items, including *Knitting Traditions* and *Jane Austen Knits*

» Exclusive projects and articles

» Print + Digital issues

Winter Games
4 Projects to Knit & More
PIECEWORK
Wool Wonders
From the Sheep's Back to the Maker's Hands
Crewel & Colcha Cultural Reflections to Embroider
Yarns of Germantown A Retro Wool with Colonial Roots
Knitting Icon A Shetlander's History of the Hap
Shuttle Tatting
The Basics and More
with Georgia Seitz
PIECEWORK

And... the *new* *PieceWork* library

PieceWork All Access includes 100+ eBooks that will take you around the world with needlework techniques, history, projects, and more.

Join us in exploring the allure and beauty of historical needlework.

Subscribe today at **pieceworkmagazine.com/subscribe**

long thread
MEDIA

Notions

Needlework Knowledge

How did you first learn how to stitch? When I flipped through the pages in this issue, it made me realize that the way needlework is taught can be as significant as the finished product. Whether the method is hand-to-hand education as portrayed in Sarah Pedlow's story about traditional Hungarian írásos embroidery or learning to knit from one's mother as Meg Swansen learned from Elizabeth Zimmermann, we learn more than a skill—we also create a bond.

Knowledge is a gift. Prepare yourself to be moved by the contagious joy that leaps from the vivid images photographed by young weavers in Peru; I know it brought a smile to my face. Directed to capture local customs on film, these children grant us a precious glimpse into the culture that they are learning about from their elders, and we are equally rewarded as we witness their dawning realization that their fiber traditions hold significance on a world stage.

From the first checkout-aisle mini pattern booklet I bought in high school to the needlework compendium that I pored over for years, I taught myself many crafts by reading about them. As a little girl, I was never without my worn copy of *Little Women*, and I was inspired again and again by the pages that featured the March sisters stitching, sewing, and knitting—I adored their camaraderie and their talent. While editing Lisa-Anne Bauch's delightful exploration of needlework themes woven throughout the text of *Jack and Jill*, I was elated to discover that Louisa May Alcott shared our love of needlework!

Courtesy of the Library of Congress

Finding out about a new technique is so gratifying; there is nothing better than the challenge of something untried, and the pleasure of another community of makers to meet. Which pattern will inspire you to attempt something new: turning the Dutch heel on Victorian socks, crocheting elegant medallions, or knitting the exquisite shawl based on the charts of knitted lace master Herbert Niebling?

I am really looking forward to hearing about what you learn or what you hope to learn from this issue—please share!

Pat

Pat Olski
Editor

PIECEWORK®

EDITORIAL
EDITORIAL DIRECTOR Anne Merrow
EDITOR Pat Olski
ASSOCIATE EDITOR Debbie Blair
MANAGING EDITOR Laura Rintala
PROJECT EDITOR Angela K. Schneider
EDITORIAL ASSISTANT Katrina King
TECHNICAL EDITORS Lori Gayle, Trish Faubion
COPY EDITOR Deirdre Carter
PROOFREADER Lavon Peters
CONTRIBUTING EDITOR Susan Strawn

CREATIVE
ART DIRECTOR Charlene Tiedemann
PRODUCTION DESIGNER Mark Dobroth
PHOTOGRAPHY Matt Graves
ILLUSTRATIONS Missy Shepler

long thread
MEDIA

FOUNDERS Linda Ligon, Anne Merrow, John P. Bolton
PUBLISHER John P. Bolton
DIRECTOR OF MARKETING Haydn Strauss
DIRECTOR OF MEDIA SALES & BRAND PARTNERSHIPS Julie Macdonald
DIRECTOR OF DIGITAL CONTENT & STRATEGY Tiffany Warble
DIRECTOR OF EVENTS AND CUSTOMER SUCCESS Rachel Martin

CONTACT US
Postmaster: Please send address changes to 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524.
Subscribers: For subscription information, call (888) 480-5464, email support@longthreadmedia.com, or visit pieceworkmagazine.com. Please allow six weeks for processing address changes.
Shops: If you are interested in carrying this magazine in your store, email Michaela Kimbrough at mkimbrough@longthreadmedia.com.
Contact us: For questions about purchases made on the website, call (888) 480-5464 or email support@longthreadmedia.com.
For advertising information, call Julie Macdonald at (888) 480-5464 ext. 705, or email sales@longthreadmedia.com.
For editorial inquiries, email piecework@longthreadmedia.com.

VISIT US ON THE WEB
longthreadmedia.com pieceworkmagazine.com

PieceWork® (print ISSN 1067-2249; online ISSN 2377-7591) is published quarterly by Long Thread Media LLC, 1300 Riverside Ave, Ste 206, Fort Collins, CO 80524; phone (888) 480-5464. Periodicals postage paid at Fort Collins, CO, and additional mailing offices.

All contents of this issue of *PieceWork* are copyrighted by Long Thread Media LLC, 2023. All rights reserved. Projects and information are for inspiration and personal use only. *PieceWork* does not recommend, approve, or endorse any of the advertisers, products, services, or views advertised in *PieceWork*. Nor does *PieceWork* evaluate the advertisers' claims in any way. You should, therefore, use your own judgment in evaluating the advertisers, products, services, and views advertised in *PieceWork*. Reproduction in whole or in part is prohibited, except by permission of the publisher.

Subscription rate is $29.99/one year in the U.S., $39.99/one year in Canada, and $49.99/one year in international countries (surface delivery). U.S. funds only.

Postmaster: Please send address changes to 1300 Riverside Ave., Ste 206, Fort Collins, CO 80524.

Contents

PIECEWORK | VOLUME XXXI, NUMBER 1 | SPRING 2023

Captivating Hungarian *írásos* embroidery featured in Sarah Pedlow's article and tutorial
Photo by Sarah Pedlow

Needlework Education

8 Learning to Write:
Hungarian *Írásos,*
Written Embroidery from
Transylvania, Romania
Sarah Pedlow

14 An Introduction to the Kalotaszeg *Írásos* Stitch
A Hungarian Tradition from
Transylvania, Romania
Sarah Pedlow

19 Teaching the Teachers
Books Written in Nineteenth-Century England for Those
Teaching Others to Knit Stockings
Lesley O'Connell Edwards

23 Niebling-Inspired Rose Leaf Shawl
Carolyn Wyborny

30 Through Children's Eyes
Finding Joy in the Traditions
of an Andean Culture
Linda Ligon

35 *Weldon's* Ladies' Socks from No. 23—French Socks
Liz Stewart

39 Discovering *Thangkas*
Tibetan Appliqué Fabric Scrolls
Leslie Rinchen-Wongmo

44 Buttons Like Berries
Needlework as Practical and Moral
Education in Louisa May Alcott's
Jack and Jill
Lisa-Anne Bauch

49 Ann Macbeth
Needlework Artist, Educator,
Suffragette, and Author
Mimi Seyferth

53 Pinwheel Motif Scarf
Designed by a Left-Handed
Crocheter
Katrina King

58 Sewing to Survive
Lillian Drum's WPA Sampler Book
Karin J. Bohleke

62 Maritime Maine's Stitching Legacies
Deneen Stambone

66 The Birth of the Knitting Pattern Industry
Liz Kristan

Departments

2 Notions
Letter from the Editor

4 By Post
Letters from Readers

5 The Long Thread
Voices from Our Community:
Meg Swansen

18 Necessities
Products of Interest

72 Bookmarks
Recommended Books

On the cover: Katrina King's A Pinwheel Scarf on page 53
Cover photo by Matt Graves

Don't miss out!
Visit pieceworkmagazine.com for even more needlework content!

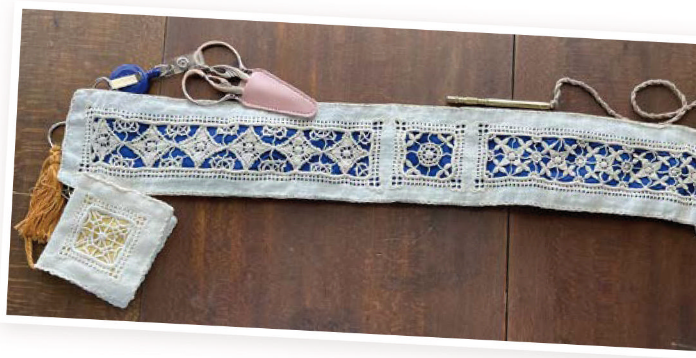
By Post

A Gem from the Web

I enjoyed reading your article on the *PieceWork* website about needle lace (Katrina King, "What is Needle Lace?," pieceworkmagazine.com/what-is-needle-lace). I have been fascinated by it for years, ever since I read the book *Ruskin Lace and Linen Work* by Elizabeth Prickett, and eventually I was able to see a video on Ruskin Lace.

This is my chatelaine and needle case, well-worn and well used. I backed the linen with felt to absorb sweat and oils from my neck. It's only basted, so the needle lace can be removed when washing.

Virginia Martin
Via email



PIECEWORK
Needlework
ON THE MOVE

Update

PieceWork Fall 2022

"Soulful Stitching, Social Action: Patchwork Quilts by African Indians (Siddis) of Northern Karnataka–India," page 12: If you are interested in learning more about the quilters and how you can support the Siddi Women's cooperative, please visit the author's website at www.henrydrewal.com or contact him directly at hjdrewal@wisc.edu.

Persistence Pays Off!

There are wonderful stories about mothers and grandmothers patiently teaching young children all kinds of handcrafts. My mother sewed and tailored clothing for herself and all six of her children, knit designer sweaters and argyle socks, and crocheted intricate pineapple doilies, but she was not inclined to teach. When I asked her to teach me to sew (I was about nine), she pointed and said, "there's the sewing machine." I persisted and managed to make a Civil War dress for my doll, complete with a crudely handsewn ruffled petticoat. I accepted that my mother was not a teacher. Yet I admit that knowing that one could make dresses, sweaters, etc., inspired me to learn myself.

I am certain that I am not alone. There are other mothers that were not teachers. There were mothers who worked long hours, who did not know how to knit or sew or crochet or tat. Mothers who were too ill or who lived too far away. Mothers who existed only in memory. The library was my salvation and an ever-patient teacher. From a book on how to knit, I made a scarf using my fingers since I did not have any knitting needles. I learned to keep my thumb out of the sewing machine needle's path, and from a book written before I was born, I learned to draft and sew a velour dress with belled sleeves and a slightly gathered neckline.

Over time I became adept at handsewing and knitting; I learned to spin, weave, and quilt. For the quilting, I went to a place where a group of Mennonite ladies quilted tops to raise money for their church. They showed me how to quilt and even let me work on one of the tops. At my first job, a French-Swiss girl showed me how to knit—in the round, from the bottom up. My first project was a ski sweater in Lopi wool. That sweater looked so nice that a neighbor asked me to make one for him.

While there are some who cherish memories sitting beside a mother or grandmother, there are others of us who cherish the kindness of strangers and the infinite richness of books.

Kathleen Bennett
Via email

The Long Thread

Voices from Our Community

Meg Swansen, internationally known knitting designer, author, and teacher

Editor's note: Meg Swansen is the daughter of the late Elizabeth Zimmermann, the knitting-world luminary whose bestselling books and educational television series have taught generations of people how to knit. The photos shown come from Meg's personal collection, and she has penned the captions for this profile.

Tell us how you learned to knit.

My story is a common one: I learned to knit at my mother's knee…literally. I have quite a vivid memory of my first few stitches: Mum was sitting in a chair, and I stood with my back to her on our porch overlooking the Delaware River. She had her arms around me, guiding my hands and repeating the moves for each stitch, "in, over, under, off." Just as she had been taught by her mother.

How did you teach your children?

In much the same manner that I was taught, beginning with garter stitch on thick(ish) needles. However, I underestimated both of our children. When they were 9 and 11 we lived in Los Angeles for a period and enrolled them at Highland Hall—the headquarters of Rudolf Steiner's Waldorf school system. Knitting is a very important part of their curriculum; Steiner believed handknitting to be responsible for teaching positive, useful, and even essential skills: manual dexterity, math, hand-eye coordination, and intellectual development in general, not to mention artistic creativity. During their time at Highland Hall, our son knitted a seamless doll on four double-pointed needles at seven stitches per inch. Our daughter's class knitted seamless stockings at the same gauge, also on tiny double-pointed needles. Circular legs and arms knitted onto a body and ribbing plus turning a sock heel seemed to be no trick at all for them. So in a way, they learned to knit at school.

Do you have a preferred way of teaching people about knitting? Tell us about your knitting camp.

Through all my scores of classes and workshops, I rarely taught beginners to knit from scratch. Instead, I wanted to expand on knitters' knowledge of garment construction plus various skills and techniques. Knitters who became intrigued by the intricacies of the craft returned again and again to our Knitting Camps, where we happily discussed knitting minutiae, invented new techniques, and improved upon existing ones.

Meg Swansen modeling a coat designed by her mother, Elizabeth Zimmermann
Photos courtesy of Meg Swansen

In 1974 the University of Wisconsin Extension in Shell Lake invited my mother to teach a continuing education class for their summer school program. Her first book, *Knitting without Tears*, had recently been published and attracted knitters from surrounding states. (As an aside, that first book of Elizabeth's has set a new record for how-to books: it has never been out of print for these past 52 years.)

Known as Knitting Camp, this camp remained at Shell Lake for many years, then shifted to the UW-Extension in Marshfield, Wisconsin, for several more years, and later expanded to two, then three, then four weeks during July. Eventually UW seemed to lose interest, so we took it on ourselves and held Knitting Camps in convention hotels, which we continued until Covid brought us to a halt in 2020, for a grand total of 47 years of Knitting Camp.

What were the greatest influences (other than your mother) in your knitting education—people, books, garments?

Probably 90 percent of my knitting knowledge

I had already knitted a garter-stitch scarf for my Auntie Offie (with short rows to make a horseshoe-curve around the neck), and here my mother is teaching me to knit in the round on four double-pointed needles; circa 1947.

Here is my daughter Liesl, before Highland Hall, knitting her first garter-stitch strip.

For one of the Knitting Camp photos in 2003, the Campers thought it would be clever if everyone was wearing one of EZ's or my designs, something possibly inspired by one of us. I am the second knitter from the left, of the second row.

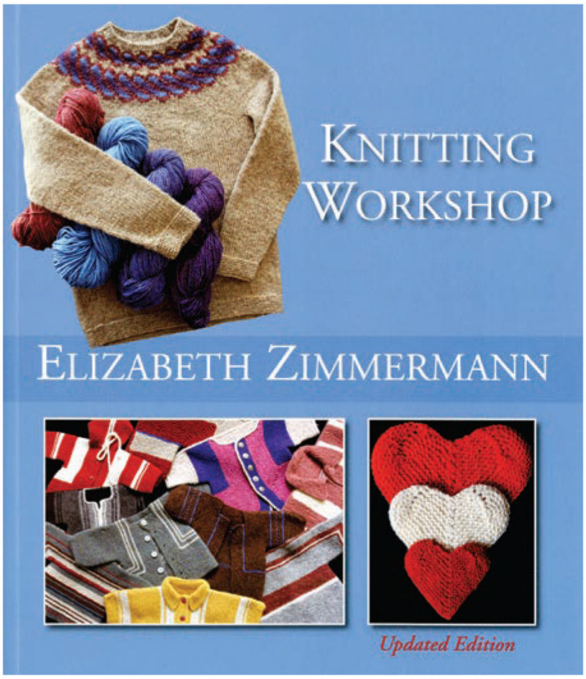
stems from my mother—either directly or consequentially. As a first-generation American, there were no other knitters in my life, so additional inspiration came through books: Mary Thomas (techniques), Gladys Thompson (Guernseys and Arans), Marianne Kinzel (lace), Barbara Walker (thousands of stitch patterns), etc. Then came the excitement of new books being published on more abstruse topics such as Scandinavian traditions, Fair Isle colors and motifs, intriguing two-end knitting, and carved-in-wool twisted-stitch patterns. For me, knitting education continues for a lifetime. Today the knitting world is filled with a vast number of exceedingly imaginative and skillful designers who are teaching us all.

Tell us about Schoolhouse Press and your publications. Regarding publications, Elizabeth began the business, Elizabeth Zimmermann Ltd., in 1958 by printing her own pattern instructions and sending them out as leaflets, which she named *Newsletter*. Eventually she expanded *Newsletter* into the *Wool Gathering* booklet, a 12-page publication that is still being mailed to subscribers twice a year, and that features at least one original handknitted design in each issue.

Promoting knitting education has always been a family affair. Elizabeth adored my husband, Chris, and he adored her as well, and it was his idea to film the PBS TV series *The Busy Knitter*, plus it was his persistence that got it on the air. It was also his idea

The Opinionated Knitter
Elizabeth Zimmermann
Newsletters 1958 - 1968

I began to assemble the *Opinionated Knitter* after my mum's death. It included her initial *Newsletter* publications from 1958 to 1968 with photos of each garment. It was my solace to work on this book at the end of each business day.



The first book published by Schoolhouse Press in 1981 was *Elizabeth Zimmermann's Knitting Workshop,* in all black-and-white. In 2013 we updated and expanded it in full color but maintained all of Elizabeth's original text. To date we have published 40 books.

to get her to write the accompanying book, *Elizabeth Zimmermann's Knitting Workshop.*

In 1980—before computers—Chris typed out the entire book (which included having to re-do countless pages when an error was discovered more than 40 characters back, which was the return-length of the IBM *Selectric Typewriter's* whiteout capability)! It was due to Chris's perseverance and respect for Elizabeth's mission that the book and TV series became a reality.

When we (Elizabeth, Meg, and Chris) made the decision to publish Elizabeth's third book, *Knitting Workshop*, we changed our company name to Schoolhouse Press to honor our respective schoolhouse homes and the new venture into publishing our own materials. The name Schoolhouse Press was chosen for our business because my parents had converted a one-room brick schoolhouse into their home, and 30 miles away my family and I lived in another schoolhouse, purchased by Elizabeth, on Cary Bluff. She called herself a "collector" of schoolhouses. The Swansen schoolhouse was built in the 1940s and evolved through the years as Schoolhouse Press grew. Now it is used exclusively as my house and studio, with the business located just down the hill in a newer building.

During all of this, Elizabeth made several video series for the Public Broadcasting Service called *The Busy Knitter* and sparked our eventual foray into filming instructional videos. To this day, Schoolhouse Press maintains these traditions, publishing *Wool Gathering* and books, along with producing video content.

What do you believe is the future of knitting education?
In spite of the amazingly extensive and certainly invaluable resources offered to knitters through the internet and social media, many of us still prefer in-person learning and sharing. The centuries-long history of communal knitting is well established, and the parent-teaching-child tradition is difficult to top.

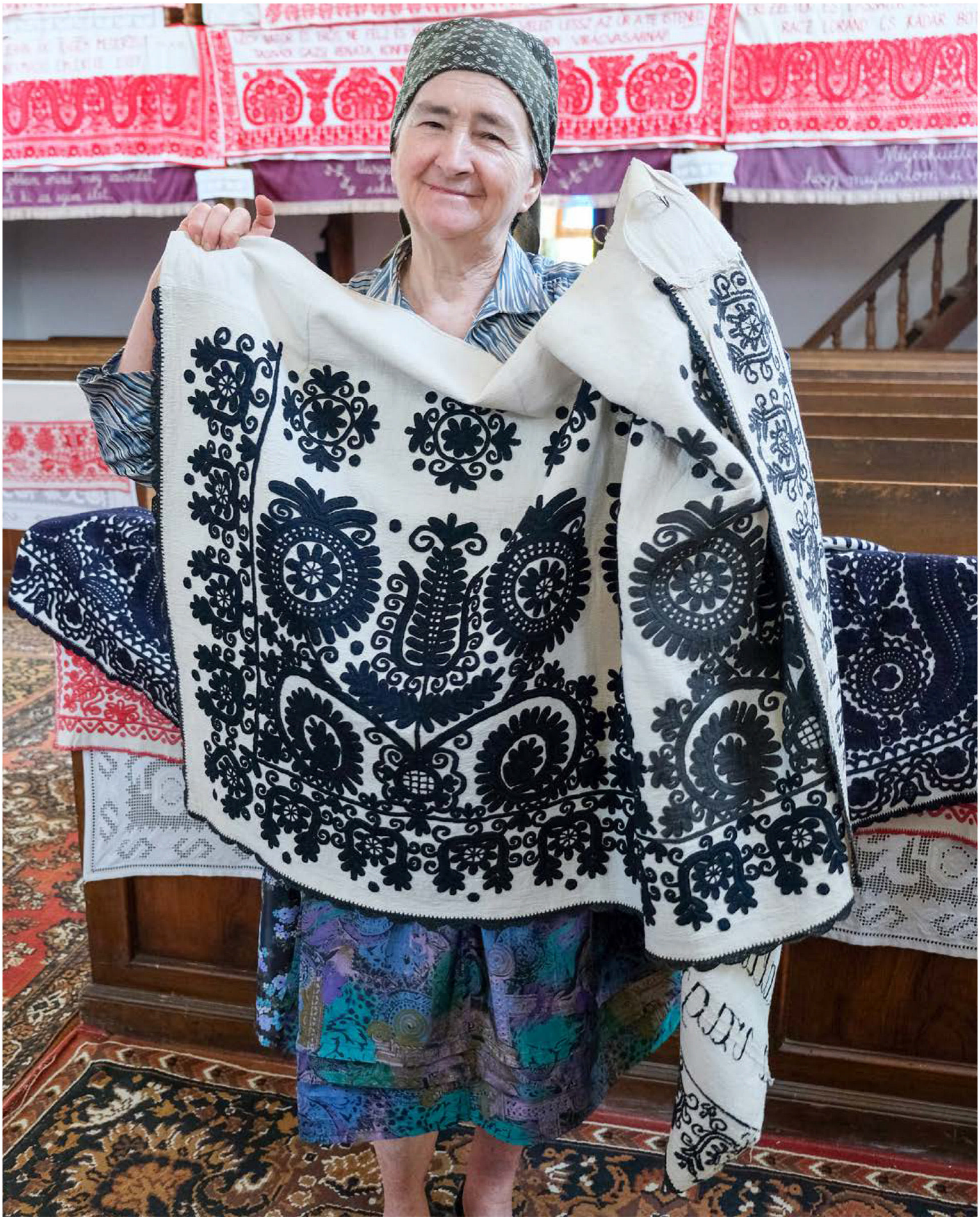
For information about Elizabeth, Meg, and their publications, please visit SchoolhousePress.com.

This photo shows the schoolhouse on Cary Bluff, complete with solar panels.

Learning to Write

Hungarian Írásos, Written Embroidery from Transylvania, Romania

SARAH PEDLOW



Tulogdi Anna in the Hungarian Reformed Church, Petrinzel, Romania, 2022, holding up a work from their collection

All images courtesy of the author

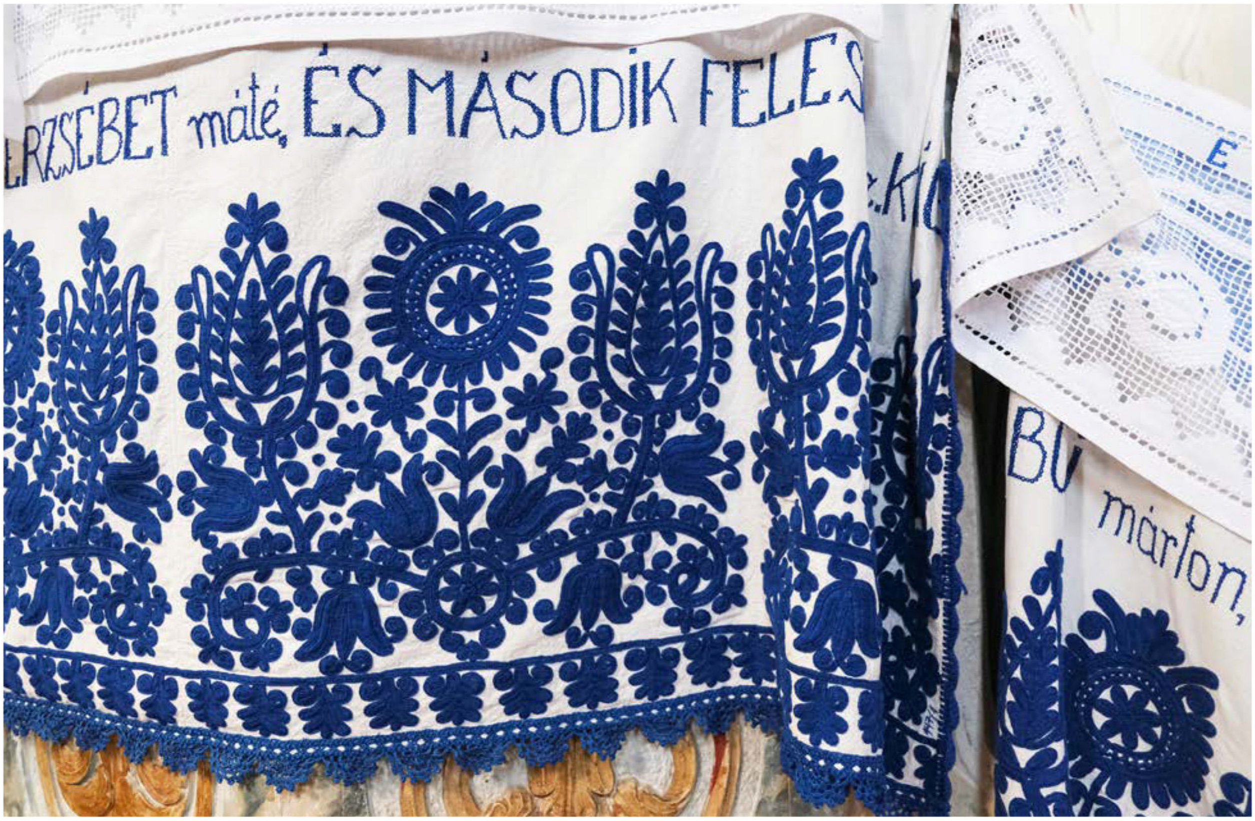
Note from the Editor: The author follows the Hungarian practice of referring to people by their last name, followed by their first name.

A visit to the Museum of Ethnography in Budapest in 2009 opened my eyes to the world of Hungarian traditional clothing and embroidery. There was a large display of dowry goods, which included painted furniture piled high with pillows, sheets, and ceremonial cloths, all covered in thick lines of embroidery. I was intrigued by the three-dimensional quality of the lines and the monochromatic color scheme used to render floral patterns, and I wondered if women were still stitching in this style.

Three years later, I traveled to Romania, hoping to support and share this tradition by learning from local embroiderers. “Written” embroidery, *írásos* in Hungarian, holds a prominent position in the history of needlework in Hungary. The style originated in Hungarian Kalotaszeg, an area within the region known in Romanian as *Ţara Călatei*. Kalotaszeg encompasses the villages in the valleys around the Kalota River, west of Cluj-Napoca. Transylvania was part of Hungary until the end of World War I, when the Trianon Treaty established new borders, incorporating the region into Romania.

Kalotaszeg folk culture first became known outside of the area at the Vienna World’s Fair of 1873 due to the efforts of a local woman, Gyarmathy Zsigané, who promoted the embroidery and developed a cottage industry. After the turn of the twentieth century, artists from the Gödöllő artists’ colony near Budapest visited Kalotaszeg and became enamored with the beauty of the region, painting watercolors of the landscape and folk art.

They saw Kalotaszeg as a source of Hungarian design and believed in incorporating art into all aspects of life. Their artwork opened the way for



This blue embroidered piece is covering the pulpit of the Hungarian Reformed Church in the village of Monostor.

the first volume of Malonyai Dezső's *A magyar nép művészete (The Art of the Hungarian People).* The well-known Hungarian architect, designer, and writer Kós Károly was also inspired by the region and chose to build a home and spend much of his life there.

I learned the history of the tradition and the value of the textiles in village culture from my ethnic Hungarian teachers Mária, Katalin, and S. Piroska, with the help of local researcher, organizer, and preservationist Sara J. Meaker. I found out that the earliest known írásos date back to the 1700s. Learning to sew was essential to a girl's education in the eighteenth and nineteenth centuries. By age 16, girls needed to know how to run a household and to be proficient in sewing and embroidery. Girls sewed their dowries, which were composed of pillows, sheets, and bedspreads, as well as elaborately embellished clothing with ribbons and beadwork.

The three most popular styles of embroidery practiced in the region were *vagdalásos* (Hardanger), *keresztszemes* (cross-stitch), and írásos. Írásos was one of the stitches originally used on the shoulder, collar, and cuff pieces of unmarried women's blouses (called *vállfűs ing*) and also on ceremonial cloths used at weddings, baptisms, and funerals. Most women (other than the older generations) stopped wearing traditional dress after WWII, although it is still worn for confirmation ceremonies and holidays.

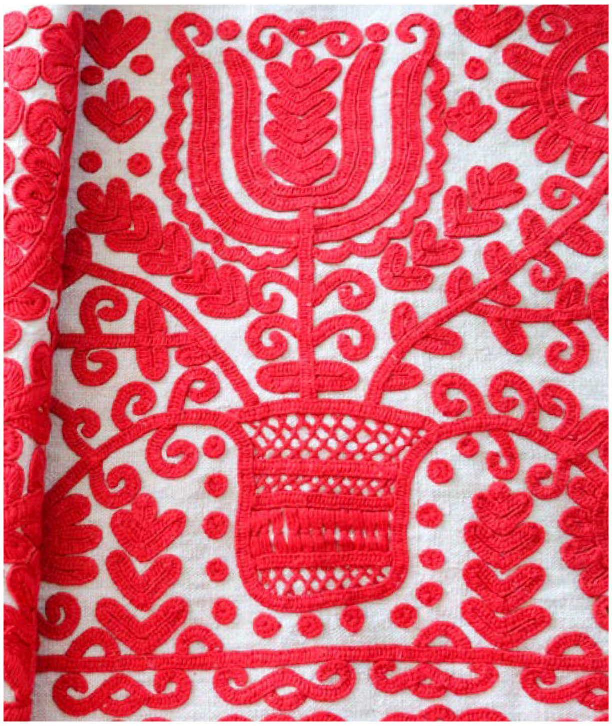
In addition to sheets, tablecloths, and pillows, women sewed cloths for the local Calvinist church pulpit, the communion table, and the pews. Women in the community today continue to sew pieces to commemorate weddings and deaths and as gifts for the church.

ABOUT ÍRÁSOS

Írásos uses only one color of a relatively heavy thread (close to a sport- or no. 2 weight knitting yarn)—either red, blue, black, or white—on white or natural linen or hemp fabric using an open chain stitch. In the 1700s and 1800s, women stitched with wool, homespun hemp, flax, or long strands of animal hair (either goat or sheep). In the 1850s, cotton thread became available, along with a cotton/hemp blend fabric bought from dealers. They worked on hemp fabric until growing hemp was outlawed in the 1950s. Since the late twentieth century, women have used acrylic thread on linen, cotton, or a linen/cotton blend. Today, many prefer acrylic thread because the color won't fade in the sun.

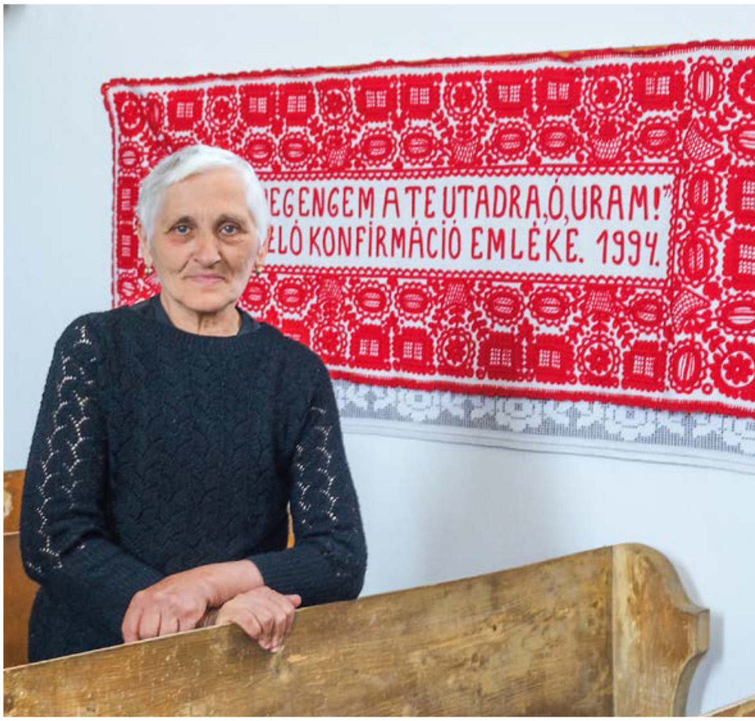
Cultural symbolism is embedded in the colors and motifs seen on írásos. Red symbolizes life, blue represents perseverance or mourning in some villages, white stands for purity, and black denotes death. Tulips, roses, leaves, hearts, birds, and geometric forms inspired by Turkish and Renaissance motifs create symmetrical patterns that repeat, often nearly covering the fabric. The classical vase pattern that we see repeated frequently in the folk arts results from these influences and represents the tree of life. Although the original meanings have been lost, some say that the tulips represent women. The hen's eye stitch, called *tyúkszem*, symbolizes a star. The rose represents man or God.

People in Kalotaszeg always describe the patterns as "written" rather than drawn. Some women specialize in drawing the patterns and are called íróasszonyok, while others sew. They refer to the work as sewing (*várras*), rather than embroidery (*hímzés*). Originally, women inscribed the designs onto the fabric with a feather quill and a mixture of soot and milk, laundry bluing, and later blue ink. Today, they use a glass pen and ink or a ballpoint pen, often working with cardboard stencils or homemade stamps. The *varrónok* (the sewing ladies) then stitch over the inked designs.



Írásos with a vase of flowers pattern, a frequent motif in Kalotaszeg folk art

Papp Piroska giving the author a stitching demonstration in 2019


EGENGEM A TE UTADRA, Ó, URAM!
ELÓ KONFIRMÁCIÓ EMLÉKE. 1994.

Papp Piroska with her work in the Hungarian Reformed Church, Petrinzel, Romania, 2022

Preserving the Tradition

On an early visit, I recorded a video documenting how the women in the village of Petrinzel stitch. Over the years, they have added their own touch, with some using their creativity to alter designs while others adhere to tradition. The írásos look deceptively simple, as the work consists primarily of one stitch.

When I first tried, I sat with Papp Piroska and Anna, watching and practicing. Piroska showed me the correct way to hold the needle and fabric. I began by stitching a line (*zsinor*), without following a drawing. I then tried centering my stitches on a single line and later, on my own, switched to working on a pattern with a double line, following the example in a Japanese-language book *Írásos - Traditional Embroidery of Transylvania* written by author and ethnographer Seiko Tanizaki. I began by making my stitches far apart and then brought them closer together. They don't use a hoop, preferring to secure the fabric around their leg as they stitch. We laughed together over the challenges of the stitch while holding the linen under tension between my knees.

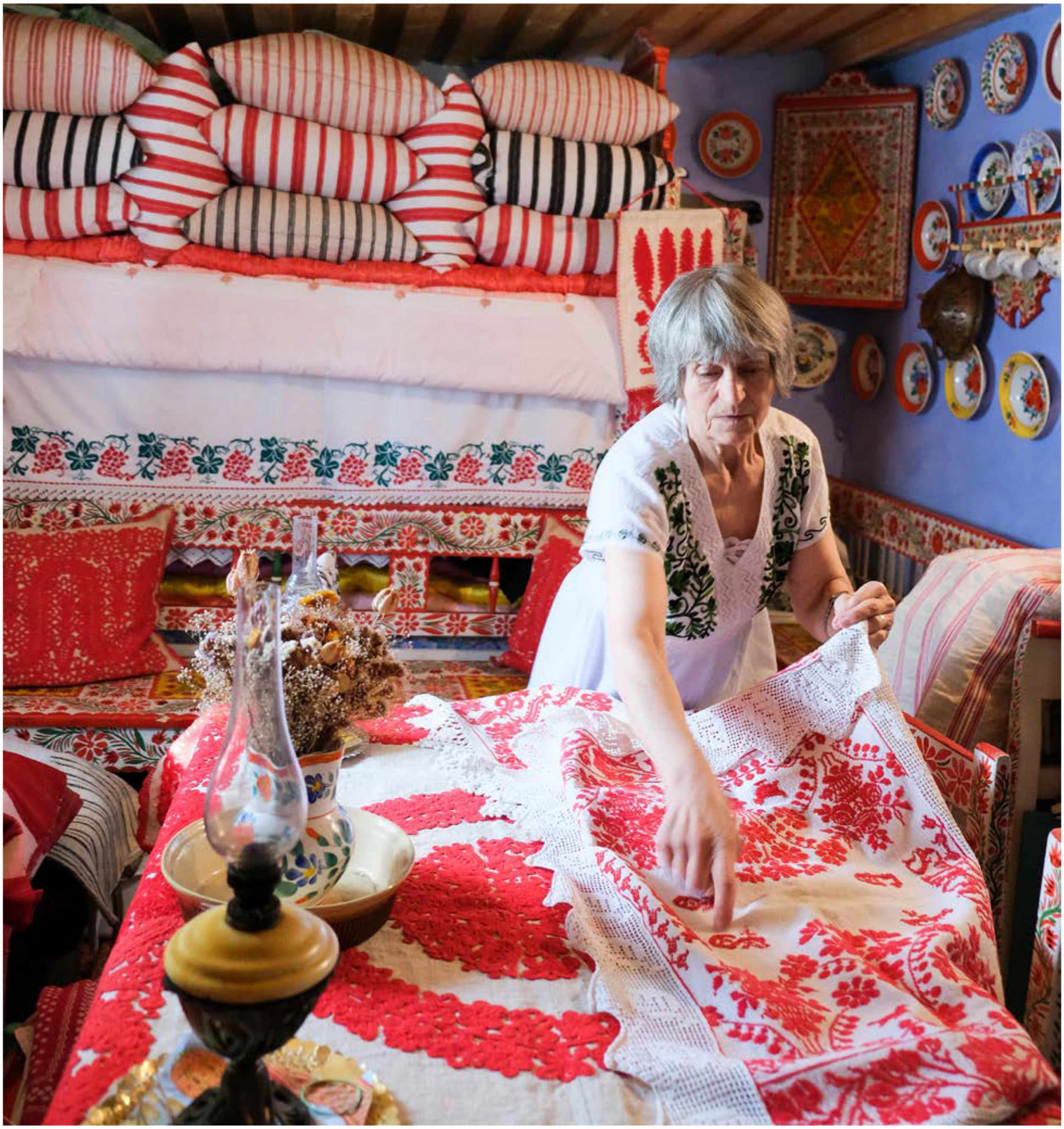
On each subsequent visit, I would sit and watch them stitch, remarking on the ease and fluidity with which they stitched. In addition to doing other jobs, growing vegetables, cooking, and caring for their families and animals, they would spend time at the end of the day sewing around the gas fire or on benches outside their homes. Each had spent over 30 years honing her craft.

Sinkó Kalló Katalin, sewist, researcher, and creator of the pattern collection *Kalotaszegi nagyírásos*, is considered an authority on the tradition, going back to its origins and full development in the 1800s. She documented the patterns seen in the churches in the 1970s, publishing a portfolio book in 1980. The book has become the primary reference for patterns as well as a teaching tool.

In 2022 when I asked Katalin how she learned to sew, she responded, "I was born with a needle in my hand." Katalin learned from her mother, who was a drawing lady and sewed professionally, taking commissions for work to be sold locally and abroad. Katalin would trace patterns from existing textiles or copy her mother's patterns to stitch.

In the last two years, she has started teaching pattern-writing and sewing locally, renewing interest and promoting traditional patterns. In her classes, she begins by showing her students how to write the patterns and by giving drawing exercises to repeat the motifs. After drawing, her students move on to sewing, practicing the *zsinor* (cord or straight lines) and the *tyúkszem* (hen's eye), followed by the *kacskaringó* (curving lines) and the leaves.

Variations in the pattern designs and the incorporation of the buttonhole stitch developed as other women added their touch to the designs. People also began substituting the buttonhole stitch in places to save time and stitched quickly, and with less precision, to create pieces for sale at local markets.



Bodis Ilonka in her “clean room” (the place to display one’s best things—*tisztaszoba*), where she displays her textiles, traditional furniture, and clothing, 2022

Less discerning buyers would purchase work with designs that had “lice in them,” as a sewist recently described, with spaces between stitches in the lines where the white fabric would show.

THE TEACHERS

While the level of education of my instructors varied, learning to sew had been an important step for all of them. In one village, my teachers grew up sewing and embroidering but didn’t start learning how to create írásos until they were in their twenties. This was partly due to what was fashionable at the time.

Papp Piroska learned to sew as a girl with her mother and began embroidering as an adult, learning írásos from a neighbor. She quickly became adept in the style and is now known for her exquisite work. She has stitched many pieces for local churches, for sale locally, and for private collections in Germany.

Tulogdi Anna learned to sew at school. By age 18, she was very good at Hardanger, cross-stitch, and írásos. She made her dowry: two full cart loads of textiles. She began making írásos for another villager as a young woman. Anna is gifted in both pattern writing and sewing and has spent many years writing patterns for others to stitch. She is often able to re- create a pattern she has seen only once. (See image on page 8.)

Bodis Ilonka learned to stitch from her mother and grandmother. “When I was growing up, children spent more time learning skills and helping around the house. I began learning to embroider when I was six,” she explained. She proudly showed me a floral cross-stitch that she made when she was nine. Ilonka is skilled in both writing and stitching patterns.

Kudor Mária’s aunt taught her to sew as a girl. She continued to learn and develop her craft at school and with help from her family and women in the villages. After retiring from her job at the local hospital, she took a class in ethnography. Since then, she has organized exhibitions of Kalotaszeg textiles and folk art locally and in Germany.

Simon Piroska began learning to embroider at age 16 when she worked at the carpet factory in Huedin, making wool rugs by hand. While there, she befriended an older woman named Ilus who worked next door. Ilus taught her a few Kalotaszeg stitches and encouraged her. Piroska then studied Sinkó’s *Nagyírásos*, learning by copying the designs and stitches. Five years later, she became a nurse. She would sew after work at night until 1:00 or 2:00 a.m. to earn extra money. For Piroska, “Írásos are authentic Kalotaszeg. Every single stitch counts. The írásos don’t lie.” ◆

RESOURCES

Meaker, Sara J. “Tracing Traditional Stitched Textile Patterns in a Transylvanian Hungarian Community,” *Journal of the Decorative Arts Society: 1850 to the Present* 42 (2018): 68–89.

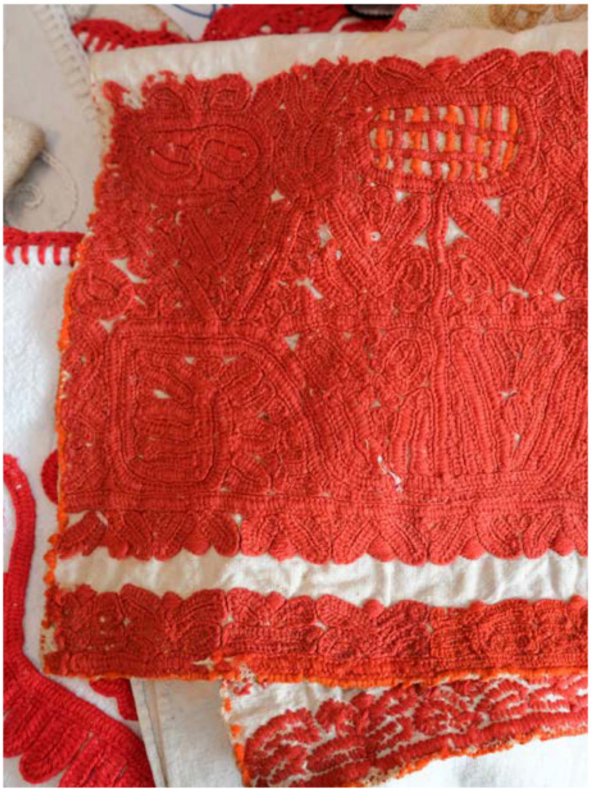
Sinkó Kalló, Katalin. *Kalotaszegi nagyírásos*. Cluj-Napoca: Kriterion, 1980.

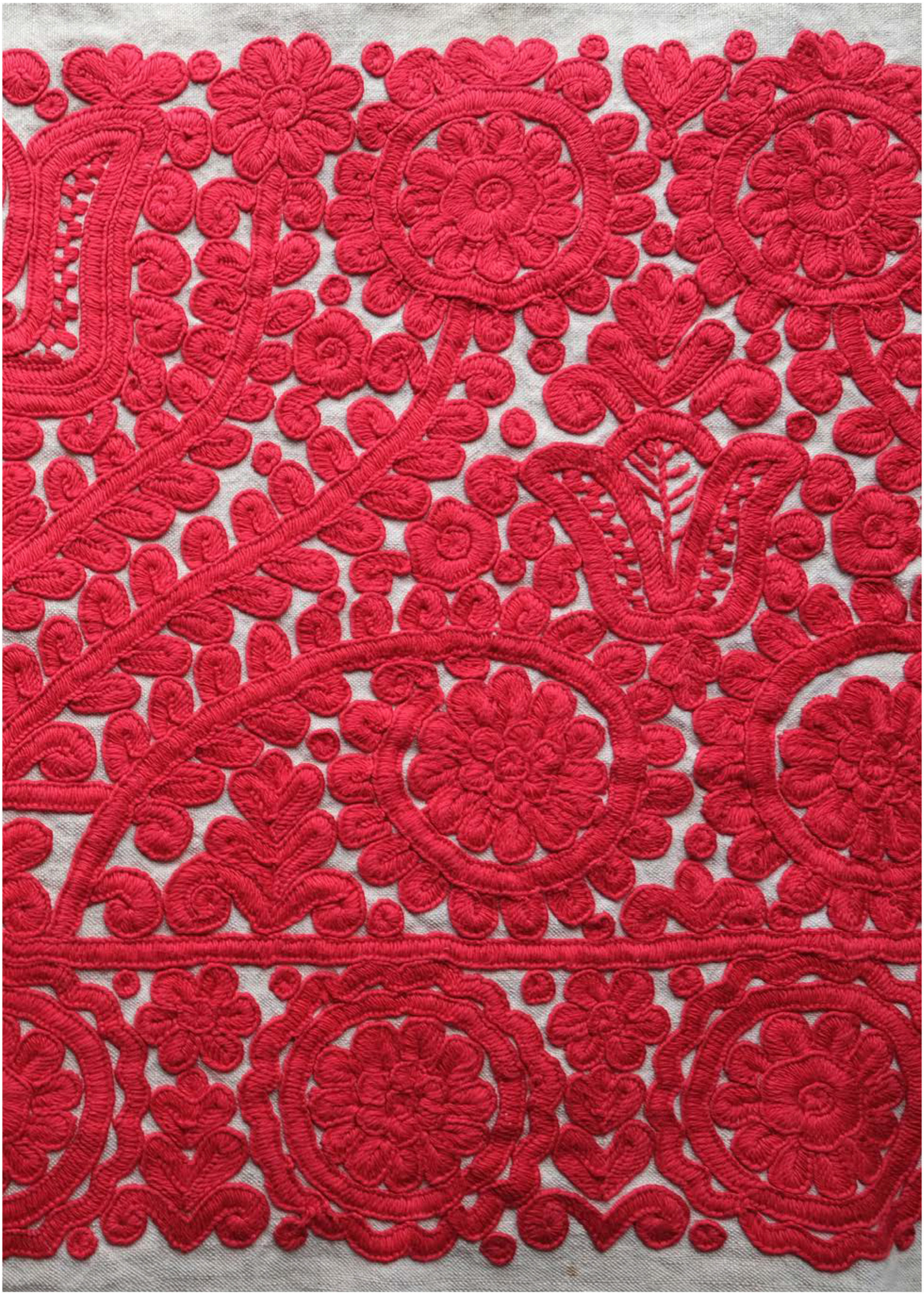
Újvári, Dorottya, and Sara J. Meaker. *Kónya Gyuláné Schéfer Teréz: Her Life And Career In Kalotaszeg Peasant Sewing*. Bucharest: Asociația Târnaț Kalotaszeg Durabil, 2021.

SARAH PEDLOW is an American artist and the founder of ThreadWritten cultural embroidery workshops and travel tours. She lives in Amsterdam, the Netherlands. Find her work at threadwritten.com and sarahpedlow.com.

Sharing the Embroidered Word

Based upon my lessons with these women, I eventually gained the confidence to teach workshops on this tradition. After three years of making bags and pillows with the women’s embroidery, I shifted my focus entirely to education. I now teach workshops and lead tours to help preserve and share the tradition at the source. In my workshops, I demonstrate the stitch in two different ways: a beginner’s method, which breaks the stitch down into steps (see the accompanying tutorial); and the way of the Kalotaszeg women. In my beginning class, I use simplified forms and focus on creating consistent stitches and even lines. In Level II, I share the supplemental stitches people use to fill spaces, the lace stitch, the needle-lace edging, and I dissect how the patterns were stitched. Sharing the history and culture of the tradition and the stories of the women stitching today is vital. The words, gestures, demonstrations, and smiles that convey the technique and pass along generations of knowledge preserve the methods and continue the story of írásos.


Traditional bridesman’s scarf from the collection of Kudor Mária



Flowing and curved lines, accented with floral elements, are characteristic of írásos.
All photos courtesy of the author

An Introduction to the Kalotaszeg *Írásos* Stitch

A Hungarian Tradition from Transylvania, Romania

SARAH PEDLOW

The main stitch of Kalotaszeg *írásos* is known as the open chain, and it creates a wide line of ladder-like stitches. Each looping stitch overlaps the previous one. Írásos differs from the basic chain stitch in that the needle and thread pass through two points in the fabric rather than one. The stitched lines of the open chain are called *zsinor* in Hungarian, which translates as "cord."

MATERIALS

- Sportweight cotton yarn in red, blue, black, or white (see designer's notes below)
- Short darning needle
- Mid- to heavyweight linen fabric (approximately 7 oz/198 g)
- Water-soluble or heat-sensitive pen
- Ruler

Designer's notes: I have used heavier, looser-weave linen in my photos in the instructions.

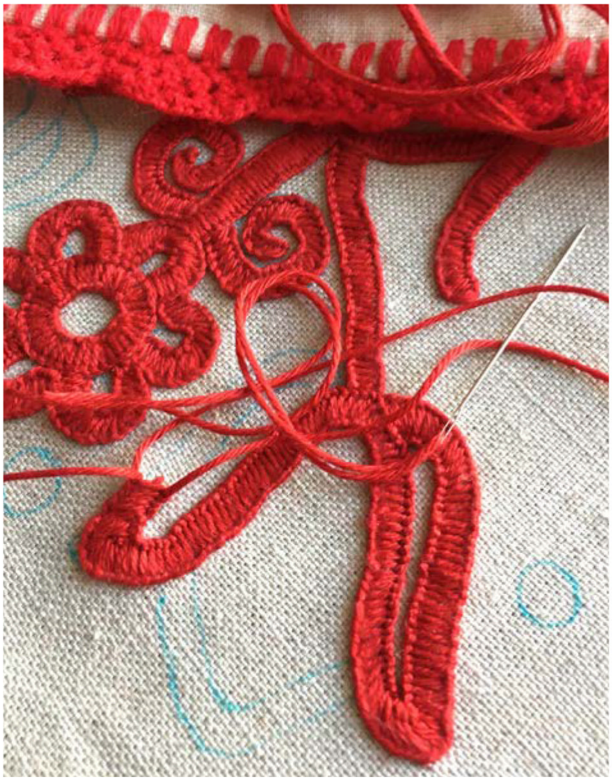
The embroidery thread DMC Article 89 Matte Cotton (Retors Mat), 100% long-fiber cotton, while slightly thinner, is a fairly close match, and knitting yarn Cascade Ultra Pima Fine, 100% Pima cotton, is also close in thickness, although the twist is different. The Romanian thread is available for purchase at threadwritten.com/shop/irasos-thread.

INSTRUCTIONS

In Romania, women often center their stitch on a pattern consisting of one line. I advise drawing two lines to make it easier as a beginner. The distance between the drawn lines can vary from 3 to 9 mm but is always uniform within an embroidered piece. To learn, start by drawing two parallel lines, spaced 3⁄16" (5 mm) apart. You may use a water-soluble or heat-sensitive pen to draw the lines, to be removed when you've finished stitching.

For practice stitching, cut a 20" (50.8 cm) length of thread. Thread your needle, but do not knot an end. Hold your work so that you are stitching away from your body. To anchor your thread, make a stitch or two midway between the drawn lines, leaving a ¼" (6 mm) tail (a–b in Figure 1). This anchor stitch will be hidden by your stitches and the tail will be covered on the back. Make one straight stitch at the beginning (c–d in Figure 1) to fill in the space between points 1 and 2 in Figure 1. Bring the needle up through the fabric in the same hole at point 1.

Now, start the open chain stitch. Take the needle down through the fabric at point 2. Slide the needle beneath the fabric and bring it out at point 3, making sure your needle comes up inside the loop of thread. Next, place your needle in the fabric directly across from point 3 on the right-hand line and inside the loop of thread (point 4 in Figure 2). Stop and tighten the thread around the needle, then slide the needle beneath the fabric and bring it out at point 5, again making sure your needle comes up inside the loop of thread. While learning, hold the needle straight down through the fabric (at point 4) and tighten the thread so that the loop makes a straight line, perpendicular to the drawn lines that serve as the guide for the width of the stitch. Work this way at first to understand the stitch. Then start making stitches that are closer together. *Note:* For



The author's work in progress

Figure 1. Starting stitch

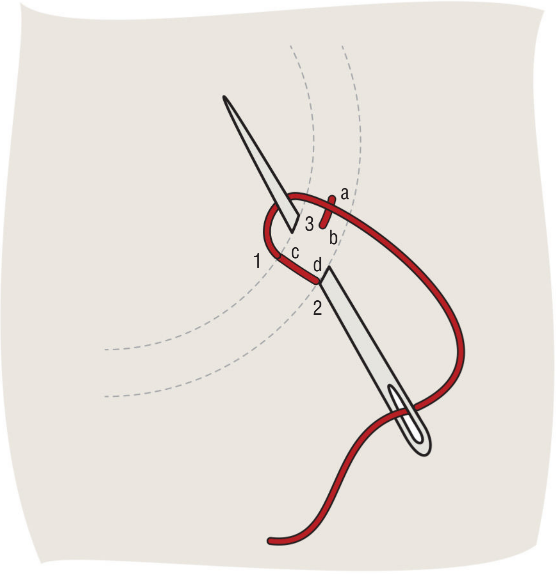


Figure 2. Beginning the open chain

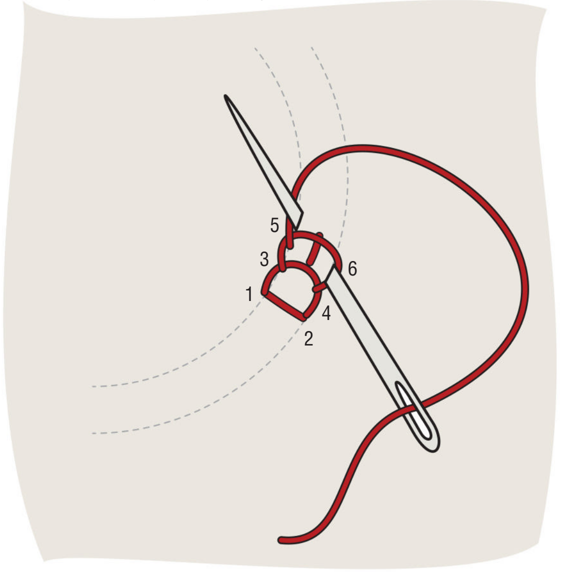


Figure 3. Making stitches closer together

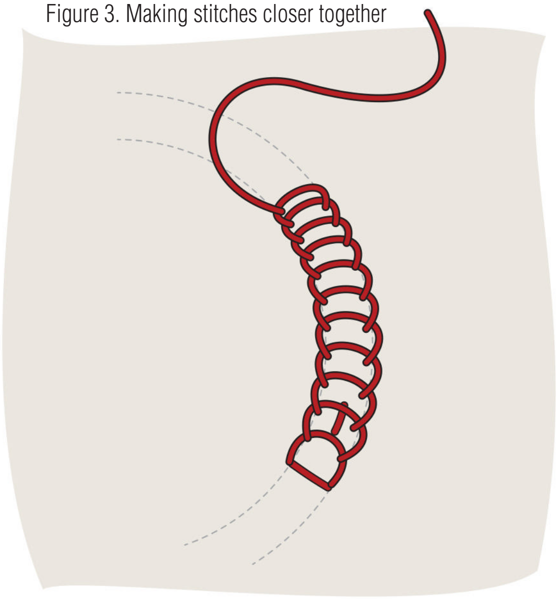


Figure 4. Reverse of work

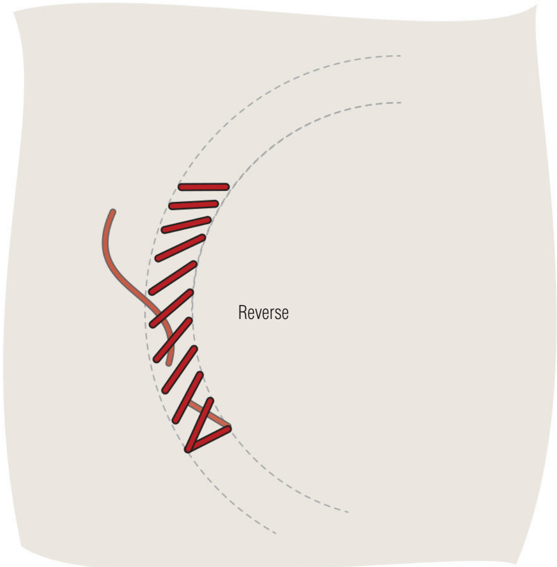


Figure 5

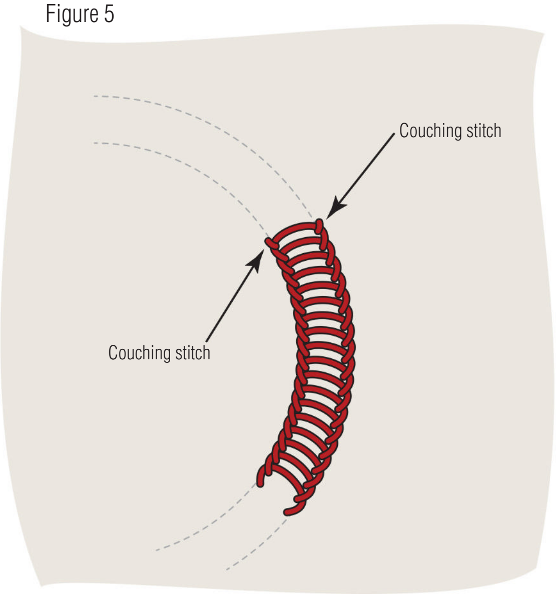
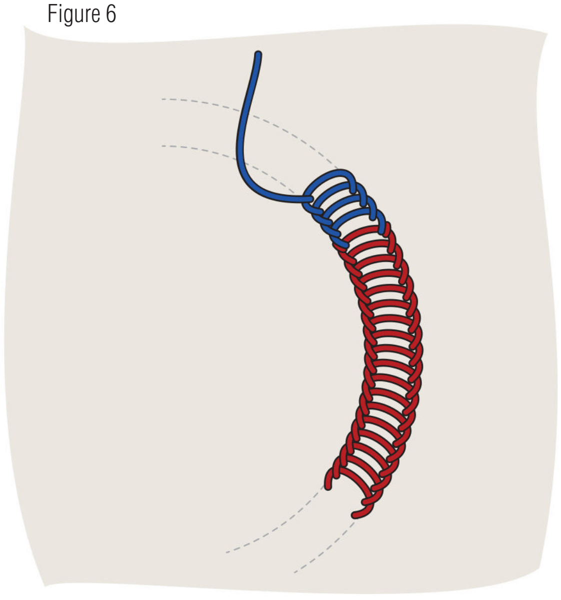

Couching stitch
Couching stitch

Figure 6



left-handed stitchers, it may be easier to stitch in the other direction, with the needle moving from left to right when it slides beneath the fabric.

Once you understand the stitch and are making consistent lines (see Figure 3), try pulling the loop of thread until it's almost taut once you've brought your needle through the fabric on the left side, just above the top of the previous loop at points 3, 5, etc. Then place your needle inside the previous stitch at point 4, pulling the working thread and wiggling the needle a bit to adjust the tension of the stitch. Once the loop is taut, continue stitching by bringing your needle up through the fabric on the opposite line. You may find it easier to make your stitches closer together using this method. Make the stitches close enough that they touch. Make sure that your stitches lie flat without pulling the fabric beneath the line you are creating. Please note that stitches do not cross on the back of the fabric (see Figure 4).

Once you have finished a line or run out of thread, use a tiny stitch to couch down each side of the final loop (see Figure 5). Bring the needle up on the left side as if you were starting another stitch. Pull the loop fairly taut, then take a tiny couching stitch over the loop. Next, bring your needle up directly across from the couching stitch, inside the loop. Wiggle the needle to adjust the tension, then take a tiny couching stitch over the loop.

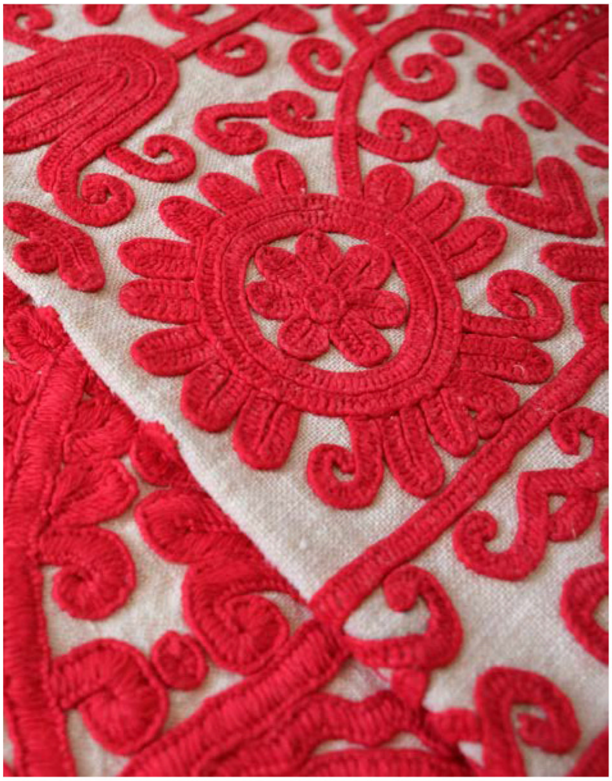
With the needle on the back side, run your needle under the stitches to secure the thread.

To begin a new thread, run your needle under your stitches on the reverse in the same way that you finished the previous thread. Immediately start stitching the open chain by looping around the final couched stitch, as shown in blue (see Figure 6). Bring the needle up on the left inside the last stitch, then take the needle down on the right inside the last stitch, working over the couching stitches. Continue the open chain.

After stitching straight lines, try making curved lines. Work in a counterclockwise direction, "as the bean grows and the world turns," as one Kalotaszeg woman explained.

SARAH PEDLOW is an American artist and the founder of ThreadWritten cultural embroidery workshops and travel tours. She lives in Amsterdam, the Netherlands. Find her work at threadwritten.com and sarahpedlow.com.

A Kalotaszeg woman's hands at work



This closeup reveals the dense stitch detail.

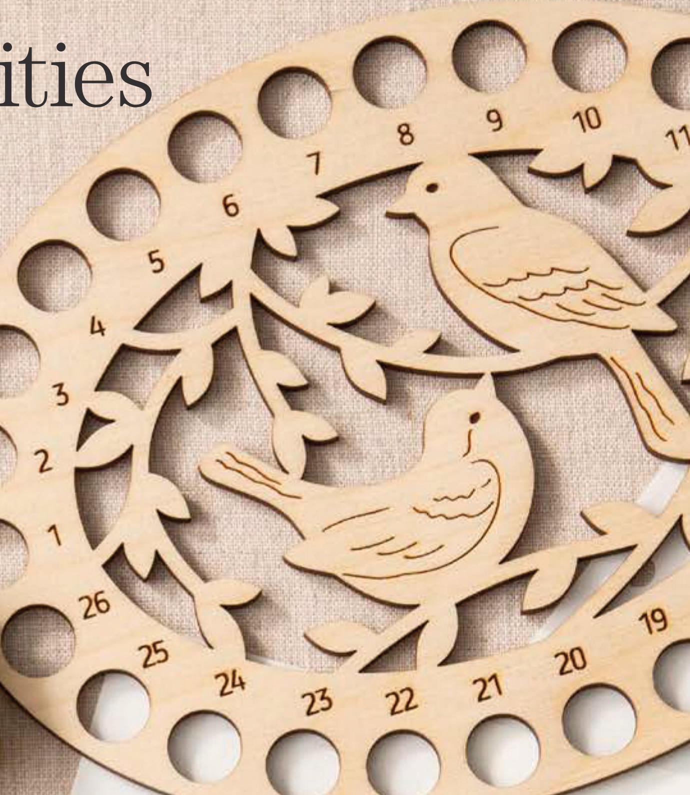
Necessities

A Fashionable Tool

Keep those stitch markers handy with this magnetic bracelet from Cocoknits. With five colors to choose from, including chartreuse, as shown here, they're sure to coordinate with any outfit or—more importantly—your project bags! **cocoknits.com**

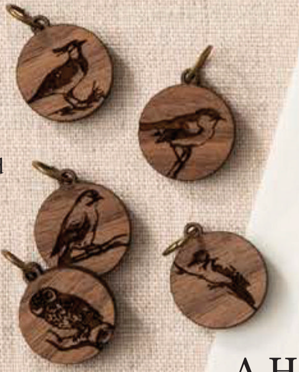
Colors from Nature

Canary Natural Fibres offers a rainbow of colors in their 100% organic, naturally dyed cotton thread. Each spool contains 55 meters in the perfect weight for topstitching, visible mending, or colorful sashiko. Shown here in Light Salmon, Tansy, and Sumac Purple. **canarynaturalfibres.com**



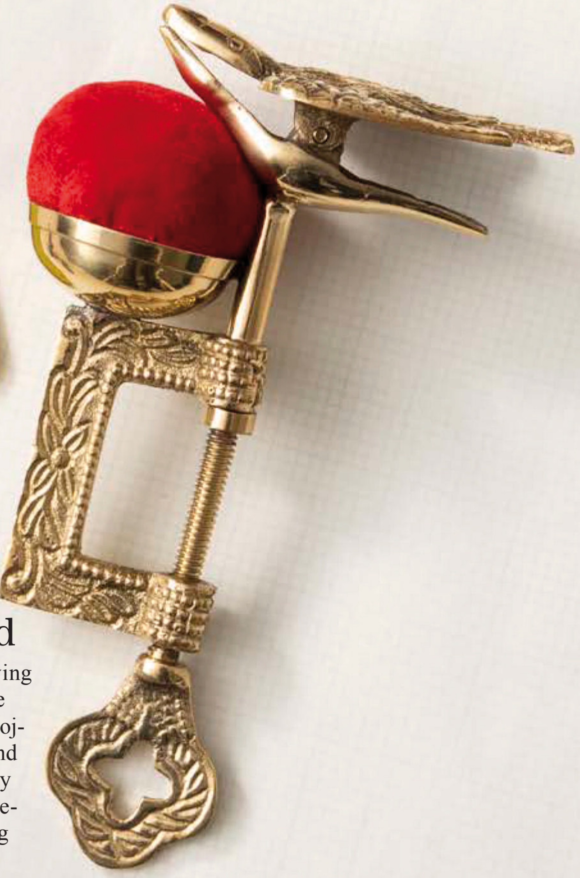
Tidy Threads

This pair of lovebirds from Wizardi will make your threads sing. Twenty-six individual spaces will keep your colors organized and ready for your next embroidery project. **wizardi.etsy.com**



Keep Your Place

These handmade laser-engraved stitch markers from Sunrise Grove offer a cheery way to keep track of your stitches. Six different birds grace the lightweight set of discs, with solid rings large enough to fit up to size 8 knitting needles. **sunrisegrove.etsy.com**



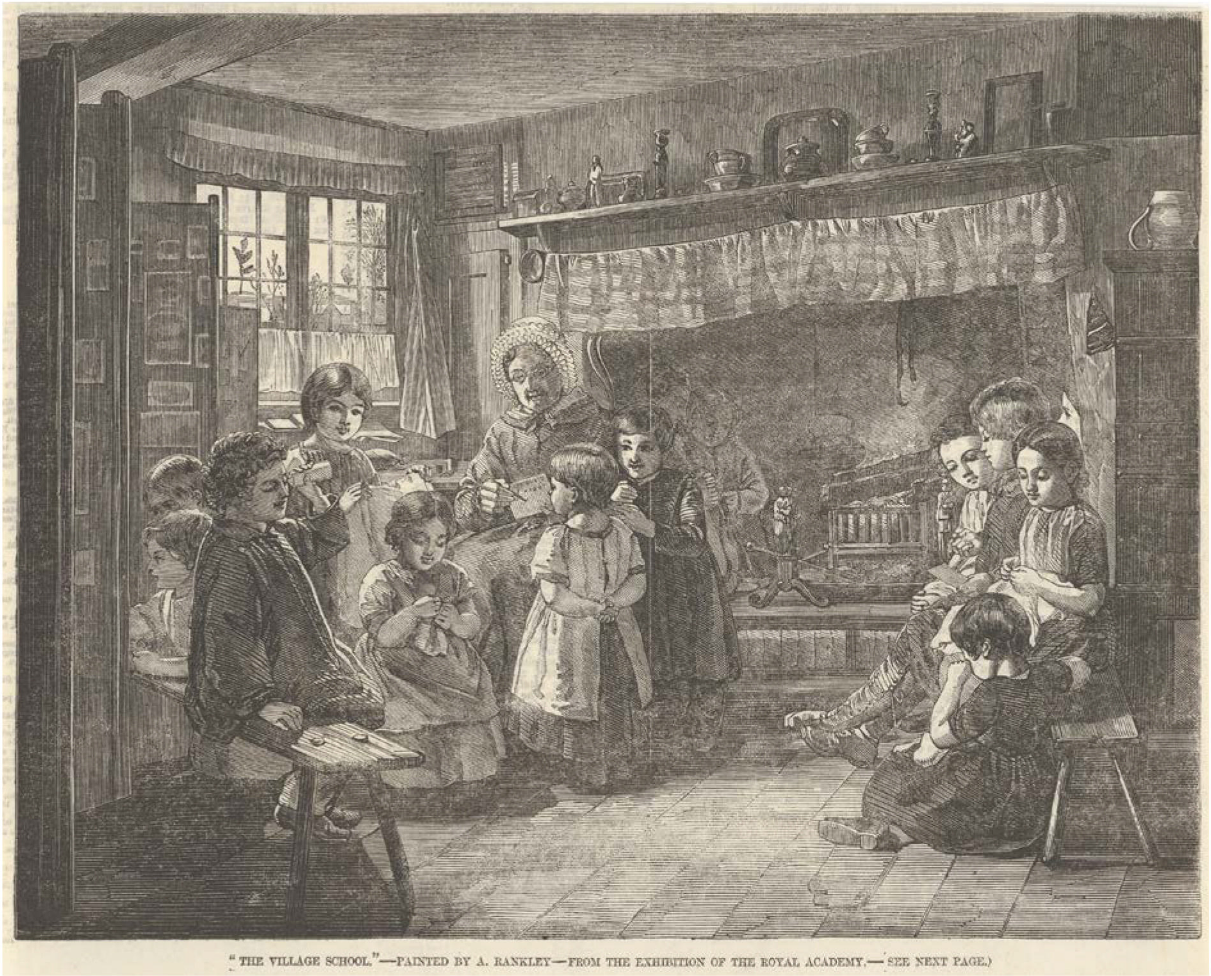
A Helping Hand

This reproduction brass sewing bird is strong enough to give you an extra grip on your project. With a large C-clamp and velvet pincushion, this handy tool from LivingEzee will become a staple in your sewing kit. **livingezee.etsy.com**

Teaching the Teachers

Books Written in Nineteenth-Century England for Those Teaching Others to Knit Stockings

LESLEY O'CONNELL EDWARDS


"THE VILLAGE SCHOOL."—PAINTED BY A. RANKLEY—FROM THE EXHIBITION OF THE ROYAL ACADEMY.—(SEE NEXT PAGE.)

The Village School, printed in *Illustrated London News*, August 9, 1856
Courtesy of the Metropolitan Museum of Art, New York

The entire population of nineteenth-century England, from Queen Victoria downward, wore knitted stockings. Despite the development of long trousers, socks were still an essential garment for men. Many stockings and socks were made by machine, but a large number were still handknitted. The latter were sometimes seen as better, and more likely to last, if they were well constructed. Knitting stockings was seen as a useful way for the poor to earn some money; it was something that could easily be done on a pick-up and put-down basis and thus could be combined with other tasks.

The expansion of education in England in the nineteenth century meant that increasing numbers of children were attending school, and "plain work," which included knitting, was one of the topics they learned. Often, the pupils were taught to knit stockings, an everyday necessity as well as a marketable skill for future income. Books were produced to assist those who planned to teach knitting.

In England and Wales, the 1870 Education Act made schooling compulsory for all, and knitting was part of the curriculum for girls.

Noblesse Oblige

Ladies from the local area also began to go into the schools to help with these needlework lessons. The records of Weston School in Hertfordshire, for example, occasionally show the daughter-in-law of a village gentleman teaching knitting to the school's children in the 1870s. Mrs. Lewis in *Wools and How to Use Them* (Birmingham, 1884) wrote directly to ladies who were visiting schools and assisting the teachers with needlework lessons, including by helping the pupils develop their knitting skills. She devoted a whole chapter to encouraging ladies "with abundant leisure" to perform these "good works." This included details of what the lady should wear (an apron with pockets) and the tools that she needed (scissors, pencil, extra needles, crochet hook for picking up dropped stitches, and emery paper for removing any rust from needles), as well as a suggestion to encourage knitting by paying proficient students to make items for others. She recommended that the lady have a book for teaching and adhere to the instructions in that book so the pupils' learning would be consistent—although she stops short of recommending her own book on the subject: *Directions for Knitting Socks and Stockings: Revised, Enlarged, and Specially Adapted for Use in Elementary Schools* (London, 1883).

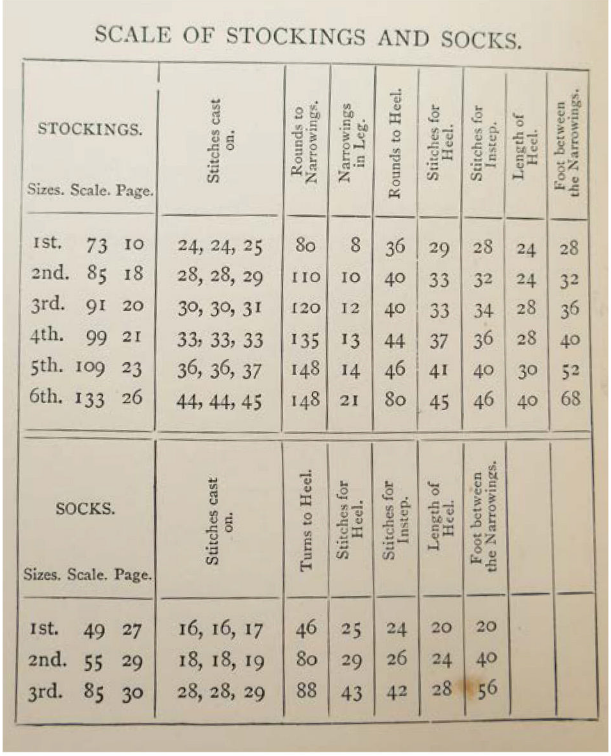
Training Teachers

Many writers of the time took an admonitory tone, stressing the advantages of children being able to knit, ensuring that they would not commit the sin of idleness. In *Directions for Knitting Socks and Stockings*, Mrs. Lewis wrote that teaching girls to knit gave them a desire to do "work" in their spare time. Needlework was a vital skill.

The London School Board appointed Louisa Floyer (1830–1909) as their first needlework examiner. She was a noted promoter of needlework in schools, founded the London Institute for the advancement of Plain Needlework, and wrote several textbooks on the subject, and she claimed that knitting and needlework taught many virtues, including cleanliness, obedience, and concentration.

The Knitting Teacher's Assistant: Designed for Use of National Girls' Schools (London, 1817) is the earliest known of such books and was so popular that it went into many editions throughout the century. The "advertisement," as the foreword was titled, explains that the book's chief object was to enable teachers of classes to explain properly the art of knitting, "for however simple the art may seem, it has often been observed that little Teachers [sic] have a difficulty in expressing the meaning of their instructions to their pupils." This suggests that the older pupils were helping the younger ones to learn, following the Madras and monitorial systems of teaching developed by Dr. Andrew Bell and Joseph Lancaster, respectively, which were applied in many schools in the nineteenth century.

The book focused on knit stockings and socks and taught through a series of questions and answers plus a "scale" of the number of rounds and stitches needed for each size. The 1877 edition, which was



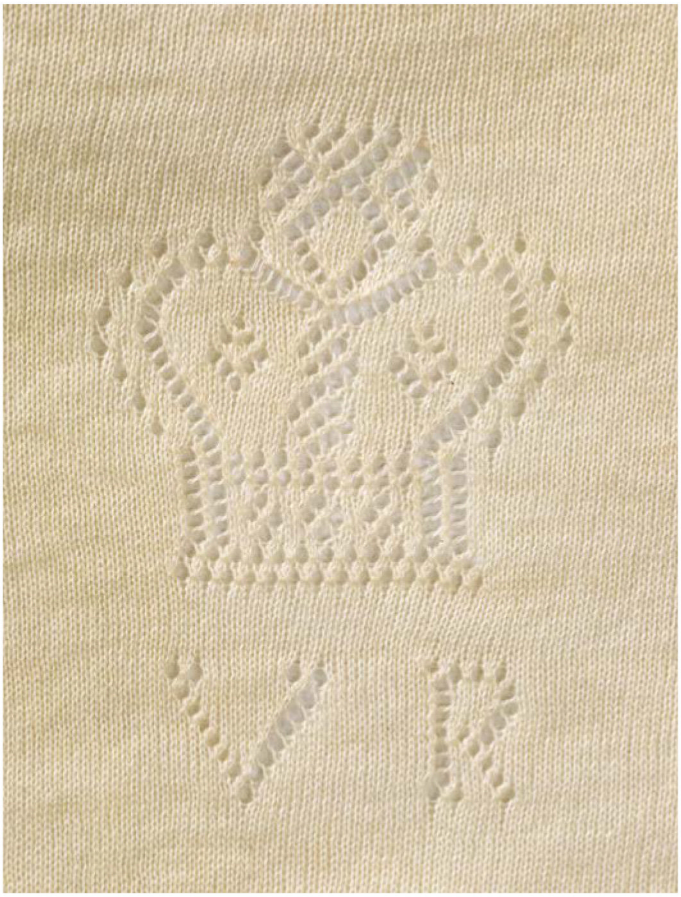
SCALE OF STOCKINGS AND SOCKS.

STOCKINGS. Sizes.	Scale.	Page.	Stitches cast on.	Rounds to Narrowings.	Narrowings in Leg.	Rounds to Heel.	Stitches for Heel.	Stitches for Instep.	Length of Heel.	Foot between the Narrowings.
1st.	73	10	24, 24, 25	80	8	36	29	28	24	28
2nd.	85	18	28, 28, 29	110	10	40	33	32	24	32
3rd.	91	20	30, 30, 31	120	12	40	33	34	28	36
4th.	99	21	33, 33, 33	135	13	44	37	36	28	40
5th.	109	23	36, 36, 37	148	14	46	41	40	30	52
6th.	133	26	44, 44, 45	148	21	80	45	46	40	68

SOCKS. Sizes.	Scale.	Page.	Stitches cast on.	Turns to Heel.	Stitches for Heel.	Stitches for Instep.	Length of Heel.	Foot between the Narrowings.		
1st.	49	27	16, 16, 17	46	25	24	20	20		
2nd.	55	29	18, 18, 19	80	29	26	24	40		
3rd.	85	30	28, 28, 29	88	43	42	28	56		

Stocking and sock instructions in the form of a scale from *The Knitting Teacher's Assistant: Designed for Use of National Girls' Schools* (London, 1877)

A pair of fine cotton stockings believed to have belonged to Queen Victoria, circa 1875–99
Courtesy of the Metropolitan Museum of Art, New York



Detail of the stockings showing the openwork royal cipher made up of a crown and the initials of her name and title, Victoria Regina
Courtesy of the Metropolitan Museum of Art, New York

edited by E. M. C. (Elvina M. Corbould [1849–1936]), stated that the book had "kept its place for about fifty years, [which] proves that it has answered a general want." By then, 42,000 copies had been produced. The 1881 printing includes an additional "Scale of Measurement" in inches.

Another book, *Instructions on Needle-Work and Knitting as Derived from the Practice of the Central School of the National Society* (London, 1832), gives us details about the process of teaching different types of needlework in the Central School of the National Society at Westminster. One mistress supervised the work of the teacher, who was aided by three assistant teachers. The knitting instructions are for creating stockings and are given as straight text, with a "scale" of the numbers of stitches and rows for the different sizes and also a small sample knitted stocking attached onto one of the following pages. The copies of this book now held at the Victoria and Albert Museum and in the British Library still have this sample.

Other books for knitting teachers were published through the century. *Directions for Plain Knitting for the Working Classes and Schools* (London, 1846) by R. J. C. (Rachel Jane Catlow) concentrates on stocking knitting and includes instructions for a few other items as well as a poem extolling the virtues of learning to knit. The plain needlework volume of the *Finchley Manuals of Industry* published in London in 1852 has instructions on stocking knitting as well as brief instructions for other items. The book is also notable for introductory remarks that mention the desirability of all poor women being able to knit, for knitted stockings were far more durable than bought ones, and that "fancy knitting may frequently be turned to pecuniary profit."

TEACHING STRATEGIES

E. A. Curtis and M. C. G. published their patterns on cards. The individual cards of *Curtis's Self-Help Needlework and Knitting Cards* (London, 1884) are 6 inches high by 4⅜ inches wide (about 15 × 11.5 cm): the directions for their use suggest that each girl gets a copy of a card, and the whole class reads it out, thus minimizing the teacher's work, which in turn "creates a spirit of self-reliance and promotes accuracy." M. C. G.'s *Directions for Knitting Stockings* (3rd ed.: Cirencester, 1884) consists of a mix of scale cards and sheets of instructions that could be purchased either as a full set for one shilling, or individually. This arrangement also suggests that each knitter probably had individual instructions.

Once education had become compulsory with the 1870 Education Act, some books detailed the proficiency and skill girls were expected to have, often including at least part of the curriculum. *The Standard Guide to Knitting According to the New Code* was written by "a lady manager" (1870, London); the second edition (London, 1879) begins its knitting instructions by explaining how to knit stockings and socks, before going on to detail what each of the different stages [grades] would be expected to learn: for the infants and the first girls' stages, the book suggested knitting garter-stitch strips, which could then be sewn together to make items such as dusters and towels; in the second girls' stage, they could continue with strips or make wristlets; and in the remaining four stages, the girls knitted stockings of increasing complexity.

In *Plain Knitting and Mending in Six Standards* (London, 1876), Louisa Floyer details the knitted items children of different ages should make. Those between five and nine years old knitted garter-stitch rectangles, which were turned into assorted items. At nine, they could make socks, and then at twelve, they would learn more complex items.

Mrs. A. Hibbert, in her book *Instructions for the Knitting Frames* (London, 1887), argued against the strategy of teaching knitting by simply instructing the children to make garter-stitch strips, claiming that it was boring for "babies" to be churning these out when they could make a specific item on knitting frames, which they would find much more interesting. As she sold such frames and advertised them in her books, she cannot be described as unbiased, even if her opinion might well have been correct.

In 1885, Henrietta Warleigh (1841–1921) produced *The Warleigh Musical Drill*, which provided a harmonized musical accompaniment to the drill of knitting and purling stitches. Alice Morrow's *Needlework and Knitting Drills for Infants* (London, 1900) also included songs that were to be used when pupils were learning to knit: one wonders if she were inspired by Warleigh's pamphlet.

Knitting as a Trade

Although the vast majority of these books were aimed at those teaching children to knit, a very few also indicate that there was a need to teach knitting to some adults. M. C. G. subtitles her collection of pattern cards *Directions for Knitting Stockings* from the early 1880s "for the Use of Schools, Mothers' Meetings and Women in Their Own Homes." Part II of *The Industrial Handbook Containing Plain Instructions in Needlework and Knitting* (London, 1856) suggests that it was intended to be used not only by mothers and schoolmistresses, but also by matrons on emigrant ships. The first part of the book consists of basic knitting processes, followed by patterns for stockings and gloves. Later, there is a section on fancy knitting, a skill that the author commends as a reward for industriousness, and which could also be used to create items that might provide an income in the future; this includes patterns for lace edgings.

These nineteenth-century books reveal that teaching knitting was a skill that could be taught—and needed to be taught, as it was essential enough to everyday life to be part of a compulsory curriculum. The widespread use of instructions to knit stockings during this period reflects how essential handknit ones were seen to be and how the poor were expected to be able to make them. ❖

Further Resources

The full text of several of the books mentioned in this article, including *The Knitting Teacher's Assistant* and *The Standard Guide to Knitting According to the New Code*, can be found online at archive.org/details/victorianknittingmanuals.

LESLEY O'CONNELL EDWARDS lives in Worcestershire, UK, with her two cats and one husband. She contributed to the Holy Hands research project, examining knitted liturgical gloves; details of the project can be found at www.kemeresearch.com. Her other research interests include stocking knitting in sixteenth-century England and working handknitters.

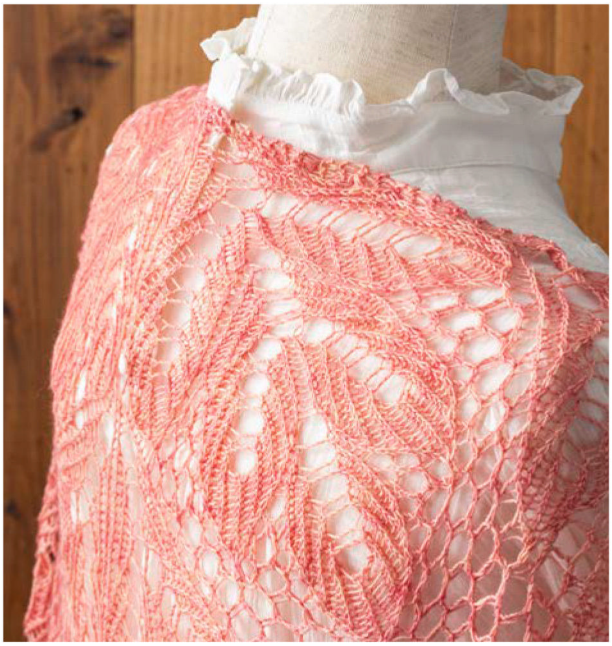
Niebling-Inspired Rose Leaf Shawl

CAROLYN WYBORNY

While there's never an end to my penchant for Victorian lace, I have had my head turned as well by the gorgeous nature-themed doilies of Herbert Niebling. I grew up with crocheted pineapple doilies that my grandmother created until well after her sight had let her down. Even though I do love the intricate patterns of doilies of all kinds, I'm most in love with the knitted ones.

Herbert Niebling was born in Averlak, Germany, in 1903 and was a knitting master who knitted himself stockings at the age of six. A gifted boy, he was sent to study at the Kunstgewerbeschule (School of Arts and Crafts) in Hamburg. His lace knitting patterns, many of which are doilies of breathtaking beauty and intricacy, are beloved by knitters all over the world.

Most of the Niebling designs are knit in the round, even if they end up as squares or ovals. They can be easily adapted for shawls simply by upsizing the yarn and needles. I prefer not to wear my intricate lace pieces folded with the layers overlapping, and so I prefer half circles or triangles. For those shapes, I evaluate the doily to identify where its repeats occur and how many are needed. Square doilies, if the repeats are in the right place, are easy to adapt to triangular shaped shawls by working two quarters of a typically four-quarter repeating circular design.


The garter-tab start flows into a graceful rose-leaf pattern.

I've knit several doily designs by Niebling and some of his contemporaries as both shawls and doilies, but one of my favorites is the version that I created using Niebling's *Rosenblatt* (a square doily) —project number 9 from his work *Erikas Handarbeiten 80, Kunstgestrickte Kostbarkeiten*.

To create a shawl from this pattern, I began with a modern three stitch garter tab start and then executed two of the circular repeats working back and forth in rows. As I got about two-thirds of the way through the design, I realized it was not going to be large enough for the size I wanted. So, to extend the size, I inserted a section in the middle that repeats the existing leaf shapes and also extends the "ribs" sections. This shawl ends up a nice 60" wide by 31" deep after blocking.

Rosenblatt also has some interesting design elements, not the least of which are those gorgeous ribbed leaf shapes. Be prepared—these are achieved by working the often-dreaded purl through the back loop (ptbl) on wrong-side rows. I promise they get simpler to execute with time and experience, and as the shawl grows larger you will get more proficient. After Row 104 of Chart C, you only have to work them in the center chart.

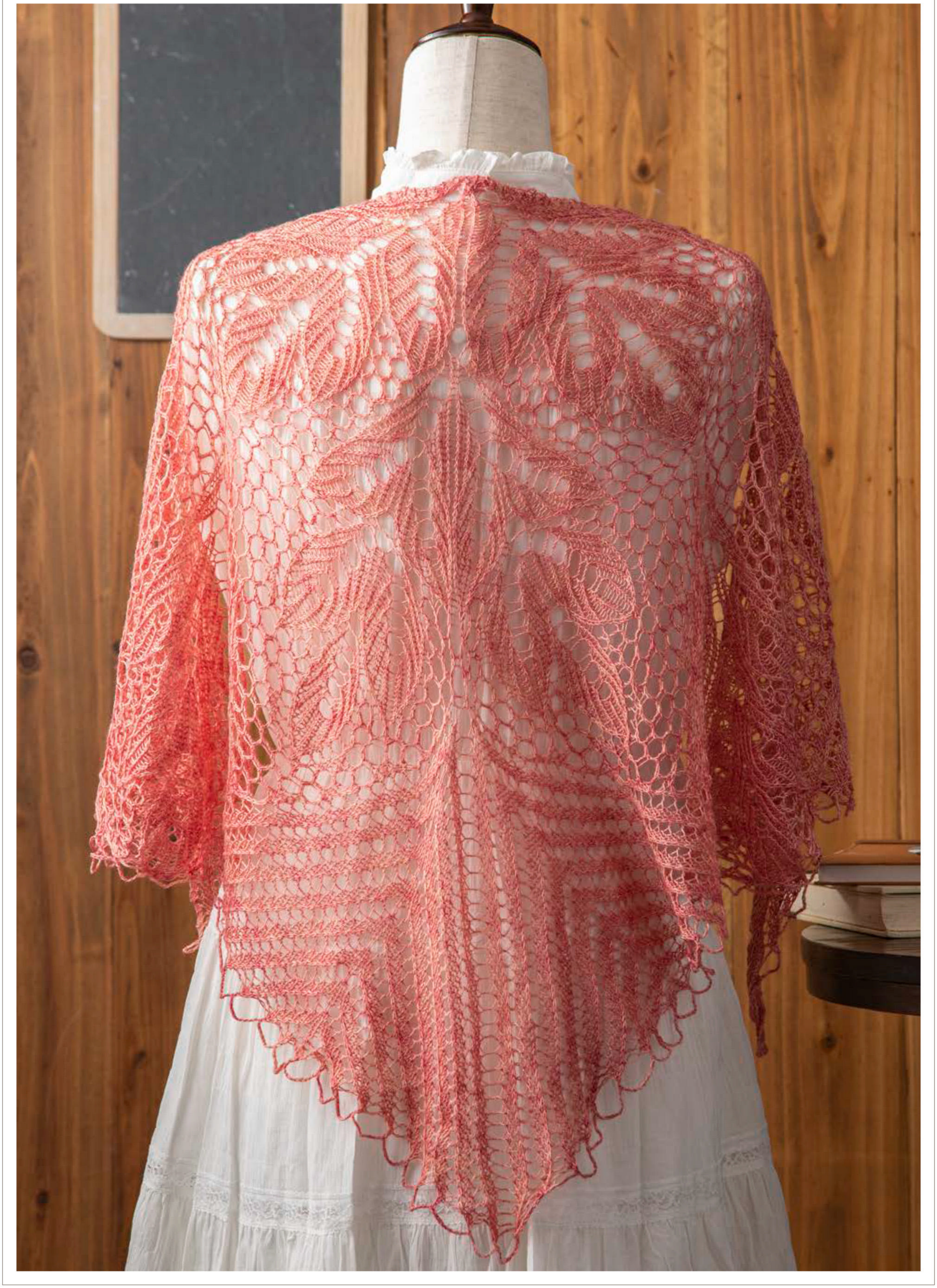
Finally, some knitters may be intimidated by the crochet bind-off. I've reduced the crochet hook size and the number of loops because I discovered that working the original loops in larger yarn stood out too much. Please give it a try; it's not terribly complicated, and it finishes off the last row by grouping the stitches nicely.

MATERIALS

- Hazel Knits Filigree Silk, 50% Merino, 50% silk, laceweight, 800 yd (731.5 m)/3½ oz (100 g), 1 skein of Bloom, or other laceweight yarn of a similar weight.
- Needles, size 5 (3.75 mm) or size needed to obtain gauge. Interchangeable circulars are strongly recommended for the large number of stitches.
- Hook, size D/3 (3.25 mm) for crochet bind-off.
- Stitch markers, useful to define chart repeats and overall section repeats, two different types recommended

Finished Measurements: 31" (78.7 cm) deep and 60" (152.4 cm) wide, after firm blocking.

Gauge: 24 sts and 28 rows = 4" (10.2 cm) in St st after blocking. Gauge is not critical for the success of this



The intricate pattern and graceful leaves of this beautiful shawl are characteristic of Herbert Niebling's patterns.
Photos by Matt Graves

project, but a different gauge could affect finished size and possibly yardage needed.

Visit piecework magazine.com/abbreviations for terms you don't know.

Editor's Note: PieceWork is updating its knitting abbreviations to use the widely recognized **ktbl** for knit through back loop and **ptbl** for purl through back loop. **K1b/p1b** will be used for knit/purl 1 into the row below.

NOTES

Chart A is worked the same over both body sections. The other charts are shown in separate units. Chart B is made up of Right and Left charts, and Chart C includes Right, Center, and Left charts.

The single twisted stitches create continuous lines as shown in Chart A. To save space, the other charts have eliminated many of the "no stitch" placeholders for the emerging columns of double yarnovers that form the center veins of the rose leaves. Because of this compressed presentation, some of the twisted stitch columns do not appear as unbroken lines, but they will be continuous when knitted.

Take care that any marker next to a yarnover or between two yarnovers does not migrate underneath the yarnover and into the wrong position.

INSTRUCTIONS

Garter Tab

CO 3 sts. Knit 8 rows, and do not turn the work at the end of the last row—4 garter ridges completed. Place marker (pm) at end of needle, then rotate work so the selvedge at the end of the last row is running across the top. Pick up and knit 2 sts from first 2 garter ridges, pm, pick up and knit 2 more sts from the next 2 garter ridges, pm, then pick up and knit 3 sts along CO edge—10 sts: 4 center sts in 2 marked 2-st sections, and 3 edge sts at each end of needle.

Shawl Body

Note: Knit the first and last 3 sts of every row for the edges; these edge sts are not shown on the charts.

Chart A

Row 1 (RS): K3 (edge sts), sl m, *work Row 1 of Chart A over first marked 2 sts increasing them to 4 sts, sl m; rep from * once more, k3 (edge sts)—14 sts.

Row 2 (WS): K3, sl m, *work Row 2 of chart over 4 sts working double yo as [p1, k1], sl m; rep from * once more, k3.

Cont as established until Row 26 of Chart A has been completed—70 sts; 2 marked 32-st sections, 3 edge sts each side.

Chart B

Row 27 (RS): K3, sl m, *work Row 27 of Chart B Right over 16 sts increasing them to 17 sts, pm (use the different style m here), work Row 27 of Chart B Left over 16 sts increasing them to 17 sts, sl m; rep from * once more, k3—74 sts; 4 marked 17-st sections, 3 edge sts each side.

Row 28 (WS): K3, sl m, *work Row 28 of Chart B Left, sl m, work Row 28 of Chart B Right, sl m; rep from * once more, k3.

Chart B note 1: Row 31 includes a double yo in the center of the piece where the end of the first Chart B Left meets the beginning of the second Chart B Right. Work this double on the following

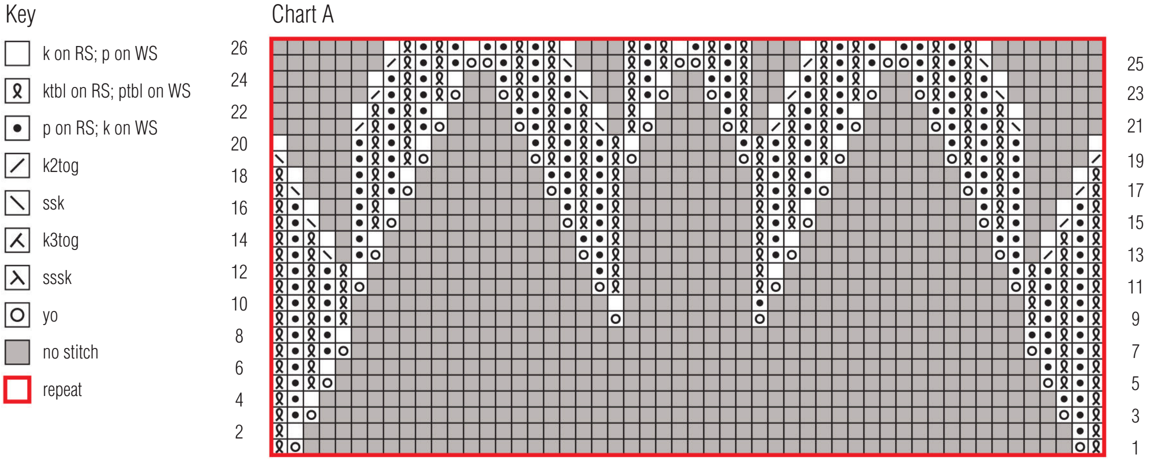


Chart B Right

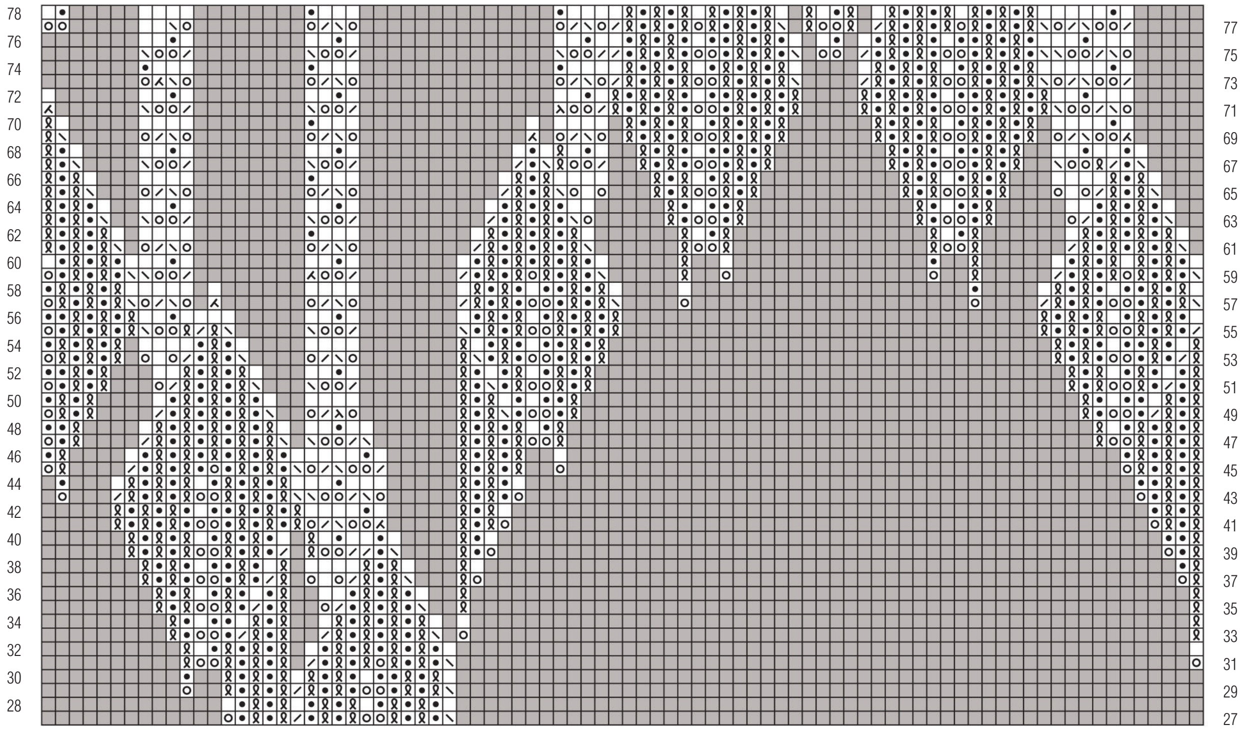
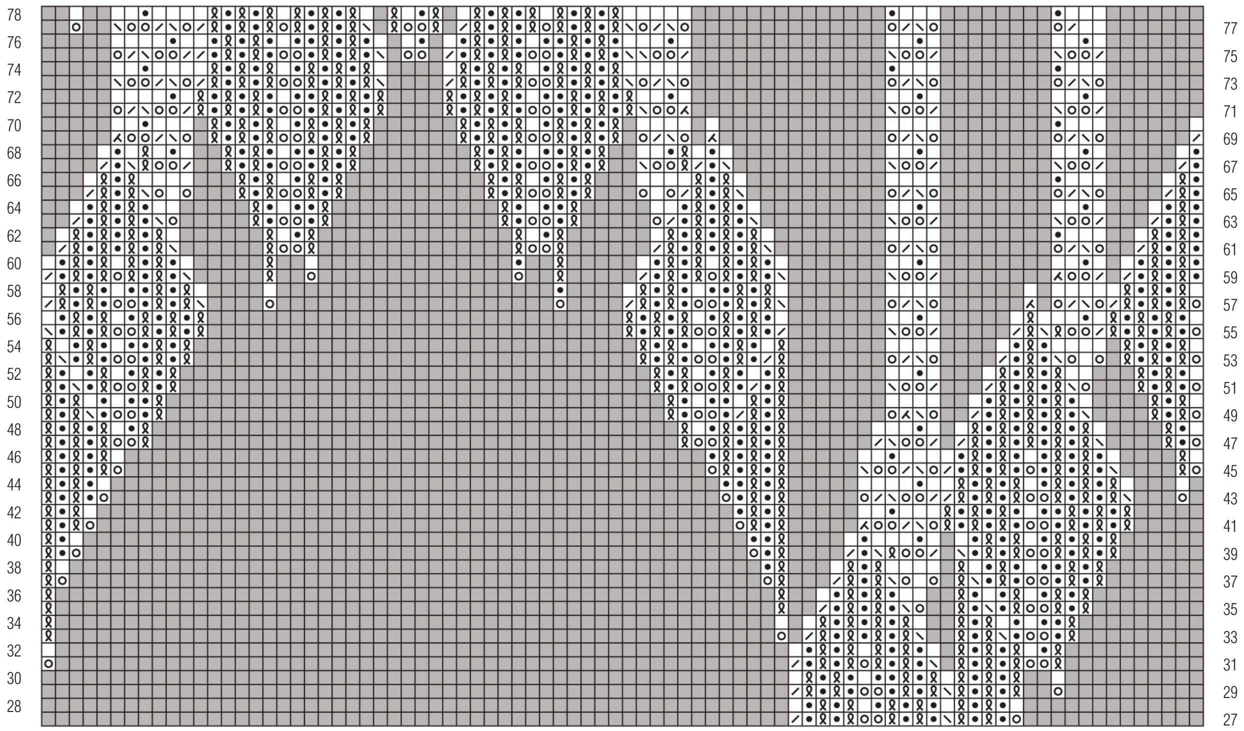

78
76
74
72
70
68
66
64
62
60
58
56
54
52
50
48
46
44
42
40
38
36
34
32
30
28
77
75
73
71
69
67
65
63
61
59
57
55
53
51
49
47
45
43
41
39
37
35
33
31
29
27

Chart B Left


78
76
74
72
70
68
66
64
62
60
58
56
54
52
50
48
46
44
42
40
38
36
34
32
30
28
77
75
73
71
69
67
65
63
61
59
57
55
53
51
49
47
45
43
41
39
37
35
33
31
29
27

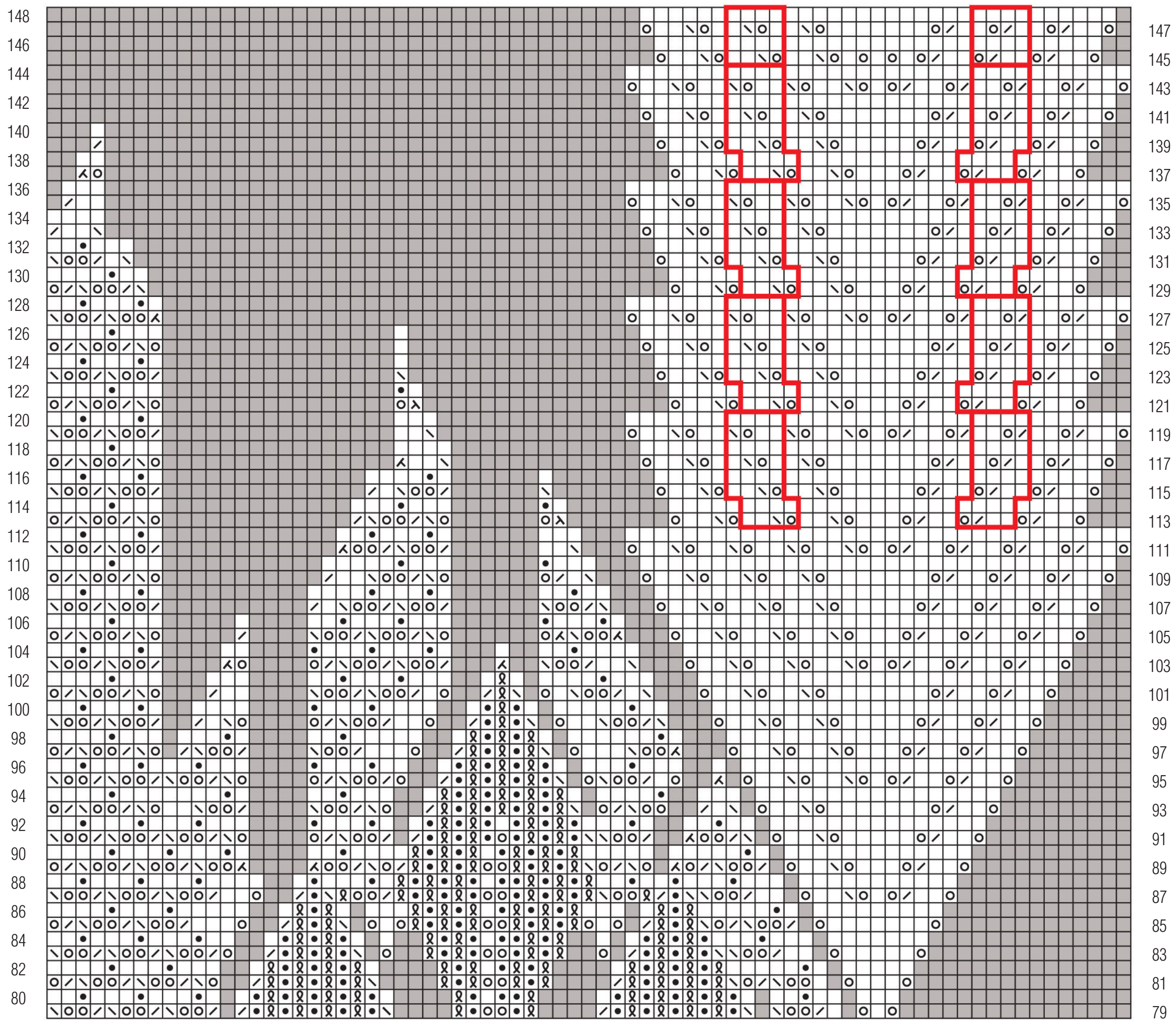
WS row as [p1, k1]; its WS k1 is not shown on the chart because it only applies in the center.

Chart B note 2: In Row 71, the double dec at the end of the right chart is worked over the last 2 sts of the right chart and the first st of the left chart; take care to replace the center m in the correct position after working this dec.

Chart B note 3: In Row 77, the right chart's 2 sts before the double yo at the end of the row and the left chart's first 2 sts are deliberately worked as k2 (and not in the established patt) to avoid having 4 adjacent yo in the center of the piece.

Cont as established until Row 78 of each Chart B has been completed—204 sts; two 99-st chart

Chart C Right


148
146
144
142
140
138
136
134
132
130
128
126
124
122
120
118
116
114
112
110
108
106
104
102
100
98
96
94
92
90
88
86
84
82
80
147
145
143
141
139
137
135
133
131
129
127
125
123
121
119
117
115
113
111
109
107
105
103
101
99
97
95
93
91
89
87
85
83
81
79

sections (50 sts each right chart, 49 sts each left chart), 3 edge sts each side.

Chart C

Chart C note 1: The center of the piece includes double yo where the end of the first Chart C Left meets the beginning of the second Chart C Right. Work these double yo on WS rows as [p1, k1]; their WS k1's are not shown on the charts because they only apply in the center.

Row 79 (RS): K3, sl m, *work Row 79 of Chart C Right over 48 sts, pm (same style as between right and left Chart B), work Row 79 of Chart C Center over 2 sts increasing them to 4 sts, pm (same style as previous m), work Row 79 of Chart C Left over 49 sts, sl m; rep from * once more, k3—208 sts; two 101-st chart sections (48 sts each right chart, 4 sts each center chart, 49 sts each left chart), 3 edge sts each side.

Row 80 (WS): K3, sl m, *work Row 80 of Chart C Left, sl m, work Row 80 of Chart C Center, sl m, work Row 80 of Chart C Right, sl m; rep from * once more, k3.

Cont as established until Row 112 of each Chart C has been completed—294 sts; two 144-st chart sections (54 sts each right chart, 36 sts each center chart, 54 sts each left chart), 3 edge sts each side.

Chart C note 2: Beginning in Row 113, two repeat boxes are introduced in the right and left charts. These repeats will be worked an increasing number of times as the stitch count increases. In Row 113 for both the right and left chart, work as shown to the first repeat box, work the first 4-st repeat 2 times, work to the second repeat box, work the second 4-st repeat 2 times, then cont to the end of the row. After completing Row 120, enough new sts will have been added to work each repeat box 3 times in Rows 121–128, then 4 times in Rows 129–136, and so on until the repeat boxes are worked 6 times in Rows 145–148.

Chart C Center

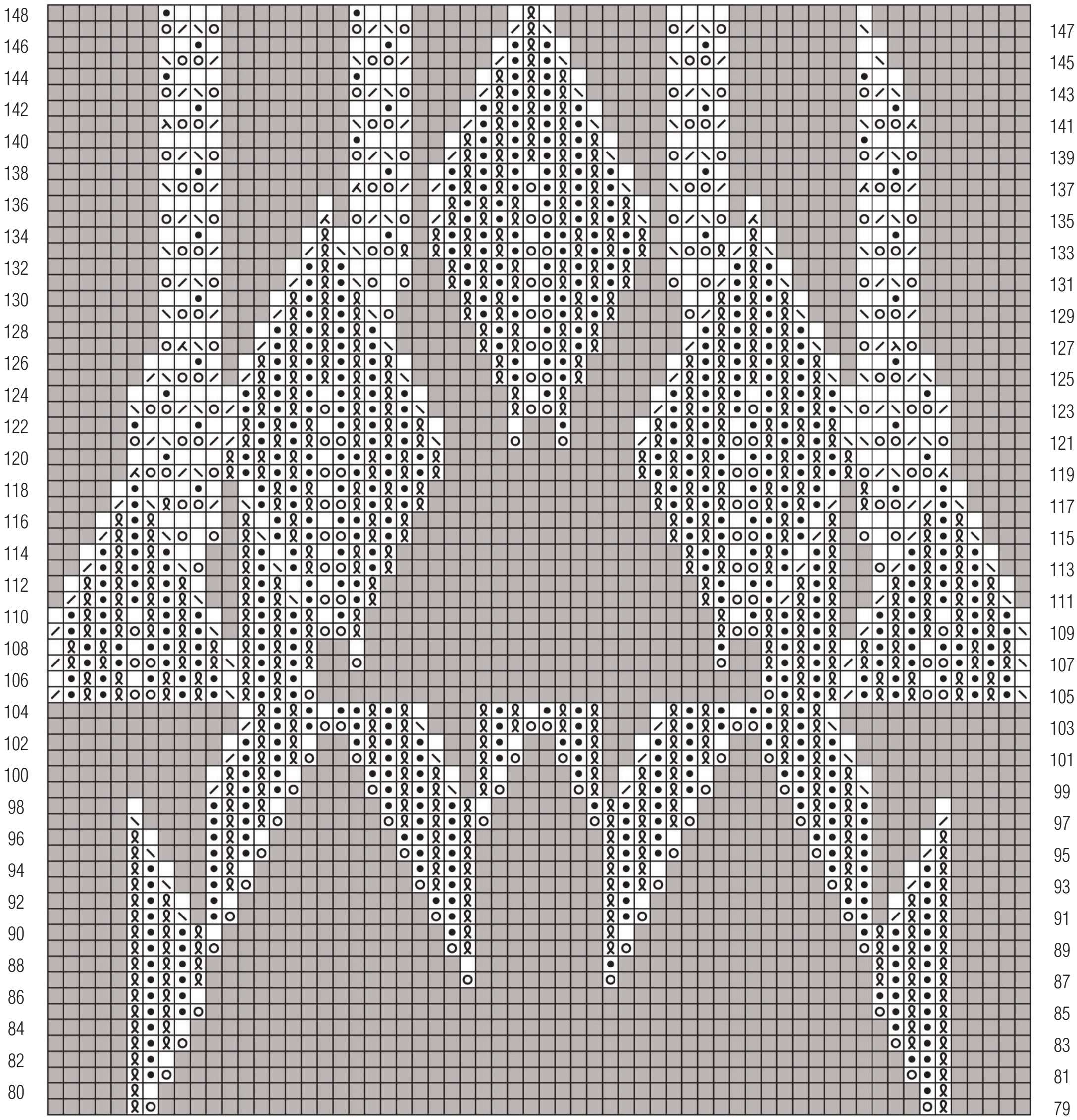

148
146
144
142
140
138
136
134
132
130
128
126
124
122
120
118
116
114
112
110
108
106
104
102
100
98
96
94
92
90
88
86
84
82
80
147
145
143
141
139
137
135
133
131
129
127
125
123
121
119
117
115
113
111
109
107
105
103
101
99
97
95
93
91
89
87
85
83
81
79

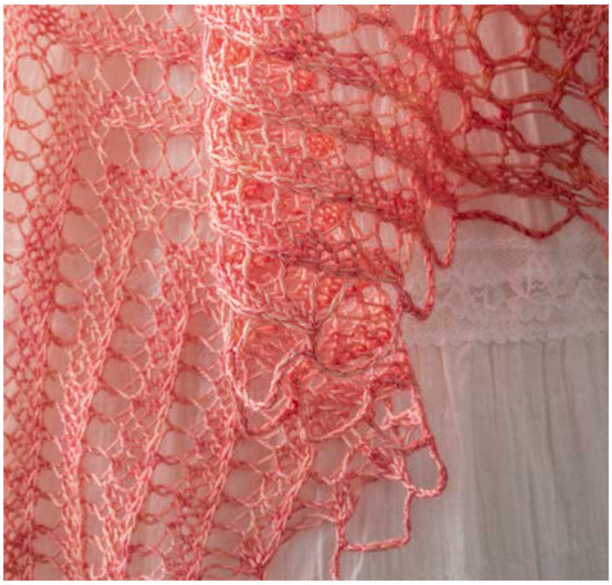
Chart C note 3: In Row 141, the double dec at the beginning of the center chart is worked over the last st of the right chart and the first 2 sts of the center chart. Also in Row 141, the double dec at the end of the center chart is worked over the last 2 sts of the center chart and the first st of the left chart. Take care to replace the m in the correct positions after working these dec.

Cont as established until Row 148 of each Chart C has been completed—330 sts; two 162-st chart sections (73 sts for both right and left charts, counting each red repeat box as 24 sts; 16 sts each center chart), 3 edge sts each side.

Do not break yarn.

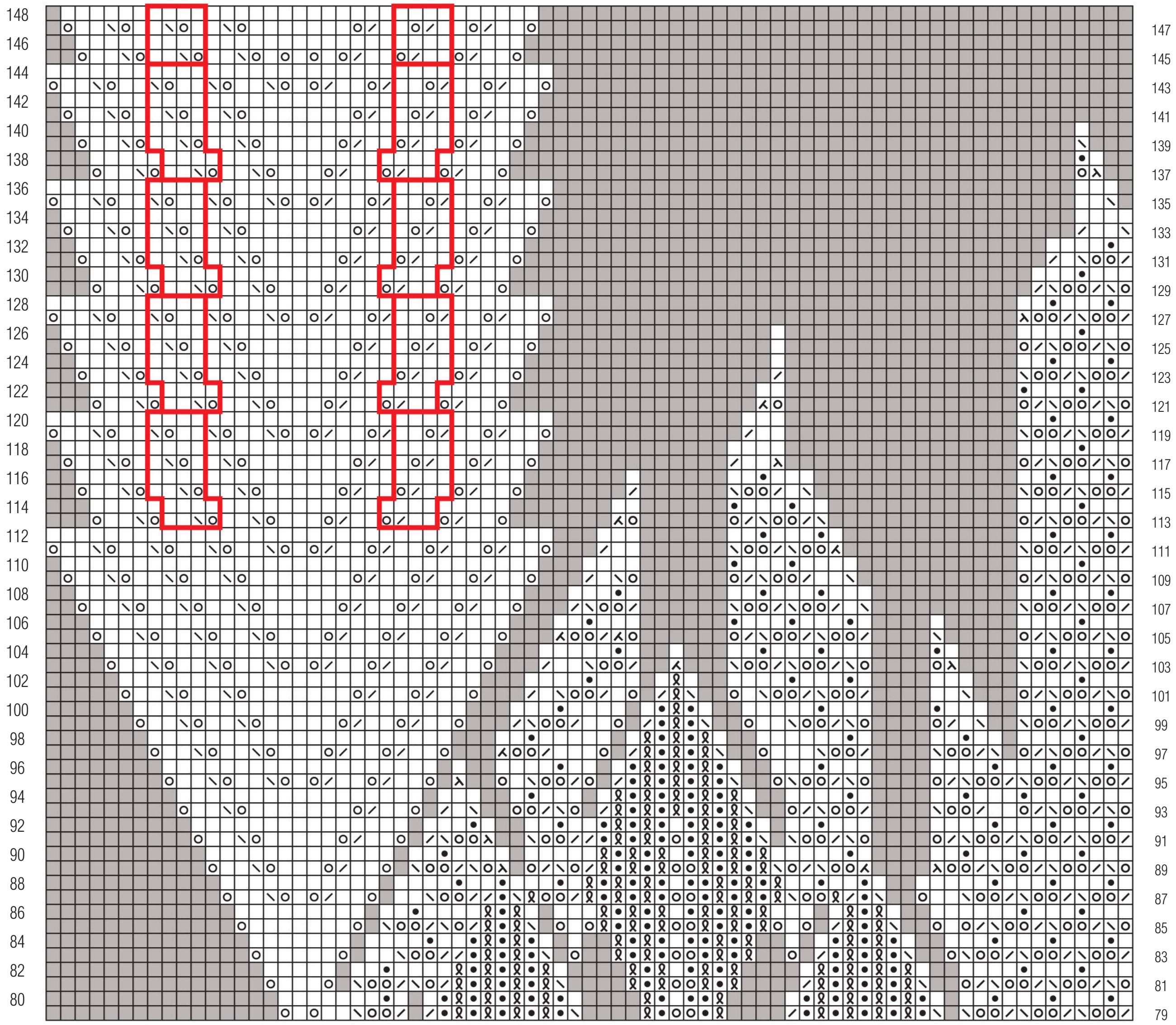
Crochet Bind-off

With crochet hook and RS facing, insert hook into 3 edge sts and work 1 single crochet (sc) through all loops to group them together, chain (ch) 9, insert



The crocheted loops add a delicate touch to the edge of the shawl.

Chart C Left


148
146
144
142
140
138
136
134
132
130
128
126
124
122
120
118
116
114
112
110
108
106
104
102
100
98
96
94
92
90
88
86
84
82
80
147
145
143
141
139
137
135
133
131
129
127
125
123
121
119
117
115
113
111
109
107
105
103
101
99
97
95
93
91
89
87
85
83
81
79

hook into next 4 sts and work 1 sc to group them together, ch 9—7 sts BO. Removing markers as you come to them, continue working ch 9 between each group and work 7 more groups of 4 sts, 3 groups of 3 sts, 8 groups of 4 sts; 1 group each of 5 sts, 3 sts, 5 sts, 3 sts; then 8 groups of 4 sts, 3 groups of 3 sts, and 8 groups of 4 sts—first half of shawl has been BO; 162 body sts and 3 edge sts remain in second half of shawl. Continuing to ch 9 between each group, BO second half of shawl by working 1 sc through each of 8 groups of 4 sts, 3 groups of 3 sts, 8 groups of 4 sts; 1 group each of 5 sts, 3 sts, 5 sts, 3 sts; then 8 groups of 4 sts, 3 groups of 3 sts, and 8 groups of 4 sts, then work 1 group of 3 edge sts after last ch 9. Break yarn and fasten off last st.

Finishing

Wet-block firmly into a triangle shape, using wires or pins to pull out crochet loops.

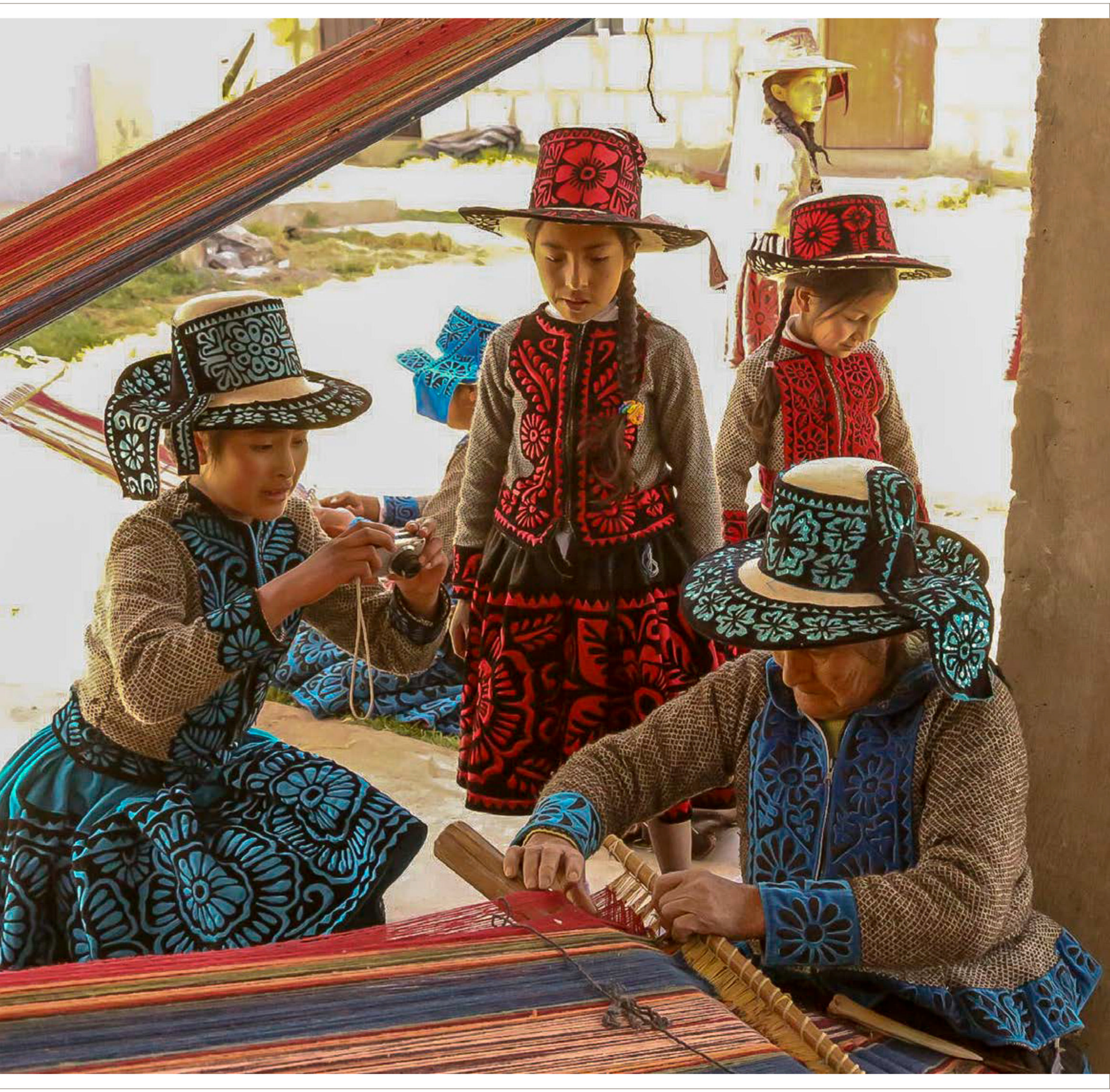
To learn more about Herbert Niebling, please visit pieceworkmagazine.com/herbert-niebling-grand-master-of-lace-knitting.

CAROLYN WYBORNY comes from a family of needleworkers. She has been crocheting, knitting, and tatting since she was very young. Carolyn works as a software engineer for a large high-tech company. She entertains herself in her free time by knitting as well as coding up knitwear and crochet designs. She lives west of Portland, Oregon, with her husband and children of several species.

Through Children's Eyes

Finding Joy in the Traditions of an Andean Culture

LINDA LIGON



Girls from Santo Tomás, Chumbivilcas, interview an elder in their remote village. The traditional costume here is reverse appliqué rather than handwoven.

Photos by Young Weavers of CTTC (the Center for Traditional Textiles of Cusco) unless otherwise noted

Passing cultural knowledge can be a two-way street. We most often think of it as the wise elder coaching the child. But what if you flip that?

Several years ago (2015, actually), I was in the Peruvian highlands working on a book with photographer Joe Coca. We were documenting some textile techniques and had asked young people from some of the villages to show us, and the camera, how to do them. Spinning, weaving, knitting, embellishing—these kids, who ranged in age from about 10 upward, were so skilled and so willing to share. We knew (because we asked) that most of them didn't envision spending their lives in their home villages, though. They loved their families and traditions, but they wanted more to look forward to than the bare-bones poverty that staying might mean.

How were these kids thinking about their past and their future as they approached decision-making times in their lives? We decided to ask, in a roundabout way. Here's what we did. We gave the Young Weavers' Association in each of 10 villages a bunch of disposable digital cameras and asked the members to go take pictures of what they valued, of what they thought would be important to show the outside world, of what they thought was important to keep. Then we promised we would use their images to make a book that they could share with their elders.

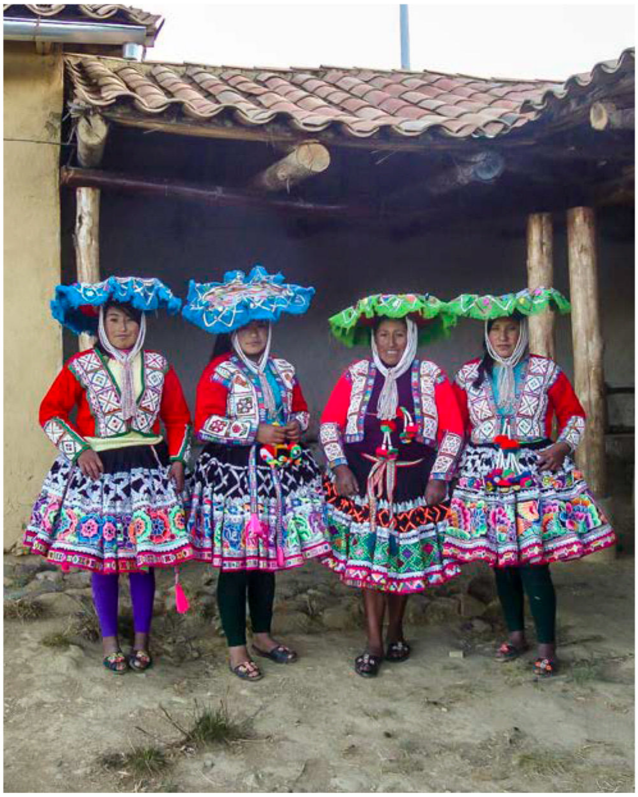
And that's how *Las Tradiciones Viven*, or *Ñawpa Yachayninchiskunaqa Kawsanmi*, came to be. After the kids got over the fun of taking many selfies of themselves and their friends all dressed up in their best traditional outfits, they gave serious attention to the task at hand. They took close looks at the crops, the livestock, the rituals and celebrations, the family life. They recorded things I'd never seen before.

> *After the kids got over the fun of taking selfies, they gave serious attention to the task at hand. They took close looks at the crops, the livestock, the rituals and celebrations, the family life.*

Boys interview an elder in Mahuaypampa, a heavily agricultural village.

Two young weavers in Patabamba test their camera.

The First Haircut is deeply traditional in Mahuaypampa, a day of feasting and gift-giving and celebrating the newly mature status of a child, whether boy or girl.



Four young weavers from the remote village of Huacatinco display their best festive outfits, replete with lots of beads.

We met with 130 young weavers one year after giving them this assignment. We did a presentation of how a book gets made: editing, designing, printing. We asked what they wanted to call it. We asked if it should be in English. No! Not English! Quechua, or at least in Spanish.

One group of kids from a very high Andean village actually photographed and documented a couple hundred of the varieties of potatoes for which their village is known. Of course, we couldn't show them all in the book, but we showed a lot—and their pride in this special contribution shines through.

Other kids in other villages photographed Inca and Huari ruins that are off the beaten path but special to their communities. One documented a six-year-old boy's first haircut, a special ceremony that I had heard of but had never hoped to see. It's a big deal!

In the photos, there were two versions of a wedding: the modern white lacy one that some couples choose now, and the traditional one that features the best of handwoven costumes and is lavish with flowers. There are wildly energetic festivals with parades and street dancing. There's the annual holy pilgrimage up Mount Ausangate to the glacier, complete with a bit of nontraditional graffiti. There's a shaman creating an offering to be burned for the fertility goddess Pachamama. There's a funeral.

We met with 130 young weavers one year after giving them this assignment. We did a little presentation of how a book gets made: the editing, the designing, the printing. We asked them what they wanted to call it. We asked if it should be in English. No! Not English! They wanted it in Quechua, or at least in Spanish.

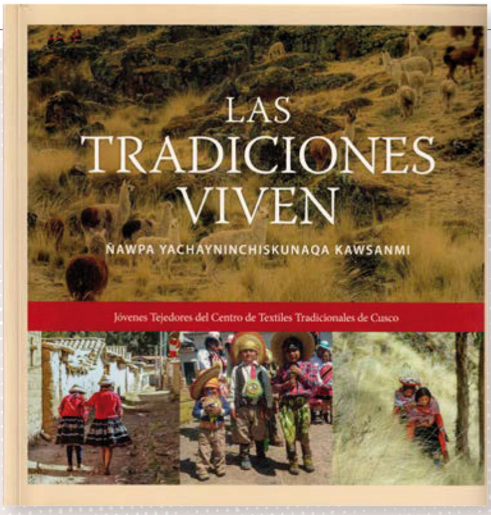
We compromised on Spanish with an English translation in the back and Quechua sidebars. (Quechua is hard to write. Even native speakers don't agree on how many vowels it contains, for instance.) We showed them a bunch of the best photos from their explorations and let them flag the ones they liked best. (Their cover choice: a very brown landscape with many llamas off in the distance. I would never have picked that, but it certainly was important.) We went off with their notes and photos, and we made a book. We had enough printed for each child to have their own copy and for copies to be sent to their villages' archives.

Children from Pitumarca work together crafting text for their book. They were attending Tinkuy 2017 in Cusco, a gathering of weavers of all ages from around the world.
Photo by Marilyn Murphy

Teenagers from Pitumarca make the annual pilgrimage to the ice fields of sacred Mount Ausangate. Did they leave their initials in the snow? We don't know. But they know how to make world-class sling braids.

Spinning is the first hand skill most children learn in Accha Alta, the highest village in the CTTC network, which is known for its potatoes.

So who learned what? I hope that working on this project led some kids to have meaningful conversations with their elders and helped them feel even more fully integrated into a centuries-old lifestyle that's abundantly worthy of preservation. For me, it was experiencing the remarkable energy and intelligent decision-making on the part of these young people, some of whom will never have more than an elementary education. It was observing their ability to work collectively in groups both large and small and to work toward consensus, as their people have always done.


LAS TRADICIONES VIVEN
ÑAWPA YACHAYNINCHISKUNAQA KAWSANMI
Jóvenes Tejedores del Centro de Textiles Tradicionales de Cusco

Las Tradiciones Viven
(Traditions Live: The Next Generation of Weavers)
A PDF download of the whole book, including an English translation, can be found at andeantextilearts.org.
An optional $10 donation is requested.

One of the children who contributed to the book when she was 11 and 12 years old, Hilda Yesica Mamani Chura, is now 17 and has traveled far from her village of Accha Alta to study accounting and finance at Instituto Khipu in Cusco. Her hope is to be able to help her home village acquire financing to continue their traditional crafts, and she also hopes to go back to help teach younger children the skills at which she has become so adept. What has become of her copy of the book she worked so hard on? I have no idea. But I hope it helped cement her commitment to a life that will straddle the old and the new and all the challenges that will present. ❖

RESOURCES

Andean Textile Arts, andeantextilearts.org.

Weave a Real Peace (WARP), weavearealpeace.org. WARP is a networking organization for people involved in indigenous textiles and their creation. Information on Hilda Yesica Mamani Chura was taken from a webinar presented by this organization.

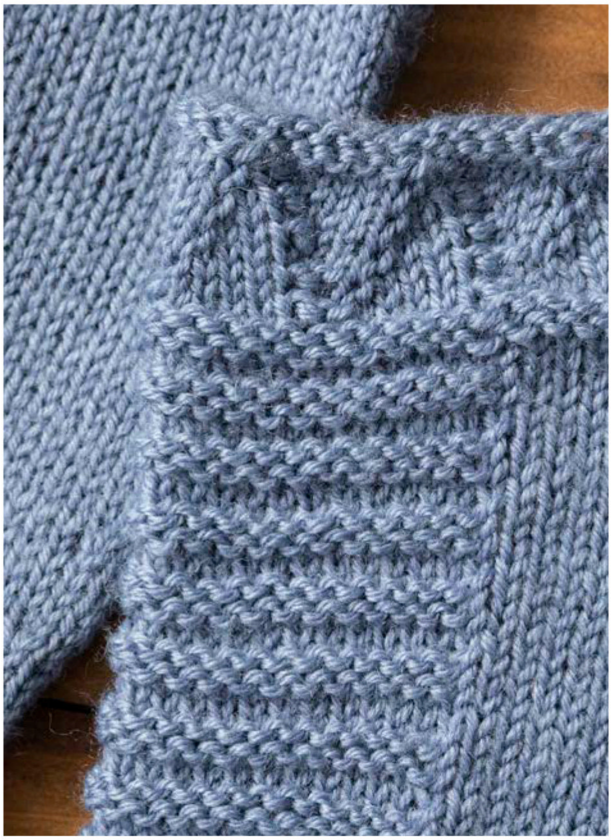
LINDA LIGON is a cofounder of Long Thread Media.

Weldon's Ladies' Socks from No. 23—French Sock

LIZ STEWART

This sock pattern is adapted from a vintage pattern found in *Weldon's Practical Stocking Knitter, Volume 1*, where it is listed as "No. 23.—French Sock for Child of Two." The version here is sized for an adult foot.

The original instructions call for 2½ ounces of white Andalusian wool and no. 17 knitting needles, which would be about a 1.125 mm needle today. The sock begins with a simple patterned cuff and is worked down to the toe using an easy-to-follow French heel turn. The front of each sock has a repeating ridge pattern, which helps create a neat look and a nice fit. These socks have some enjoyable details that make for a fun, easy project for beginners to advanced knitters, allowing them to create a pair of socks for an adult and—if worked with the original-size needles and finer yarn—to produce a pleasing outcome for a child of two.



The soft geometric pattern at the top of the sock provides a nice counterpoint to the horizontal welts that decorate the front of the sock.

MATERIALS

- Cascade Yarns Heritage, 75% superwash Merino wool, 25% nylon, 437 yd (400 m)/3½ oz (100 g), 1 skein of #5762 Stonewash
- Needles, US size 2 (2.75 mm) set of four double-pointed needles, or size needed to obtain gauge
- Smooth, contrasting waste yarn (optional)
- Tapestry needle
- Stitch markers

Finished measurements: To fit a woman's US shoe size 7–9. Calf circumference 8" (20.3 cm), leg length from top of cuff to bottom of heel 10½" (26.7 cm), foot circumference 7" (17.8 cm), foot length 9¼" (23.5 cm). Foot and leg lengths are adjustable; circumference can be adjusted by adding or removing stitches in the stockinette areas of the sock.

Gauge: 30 sts and 42 rnds = 4" (10.2 cm) in St st. Always work a swatch when selecting needle size.

Visit pieceworkmagazine.com/abbreviations for terms you don't know.

INSTRUCTIONS

Socks

Cuff

CO 60 sts. Place marker (pm) and join for working in the rnd, being careful not to twist sts.

Rnds 1 and 2: Purl.

Rnd 3: *M1R, k6; rep from * to end—70 sts.

Rnd 4: K1, *p2tog, k5; rep from * to last 6 sts, p2tog, k4—60 sts.

Rnd 5: Rep Rnd 3—70 sts.

Rnd 6: K2, *p2tog, k5; rep from * to last 5 sts, p2tog, k3—60 sts.

Rnd 7: Rep Rnd 3—70 sts.

Rnd 8: K3, *p2tog, k5; rep from * to last 4 sts, p2tog, k2—60 sts.

Rnd 9: Rep Rnd 3—70 sts.

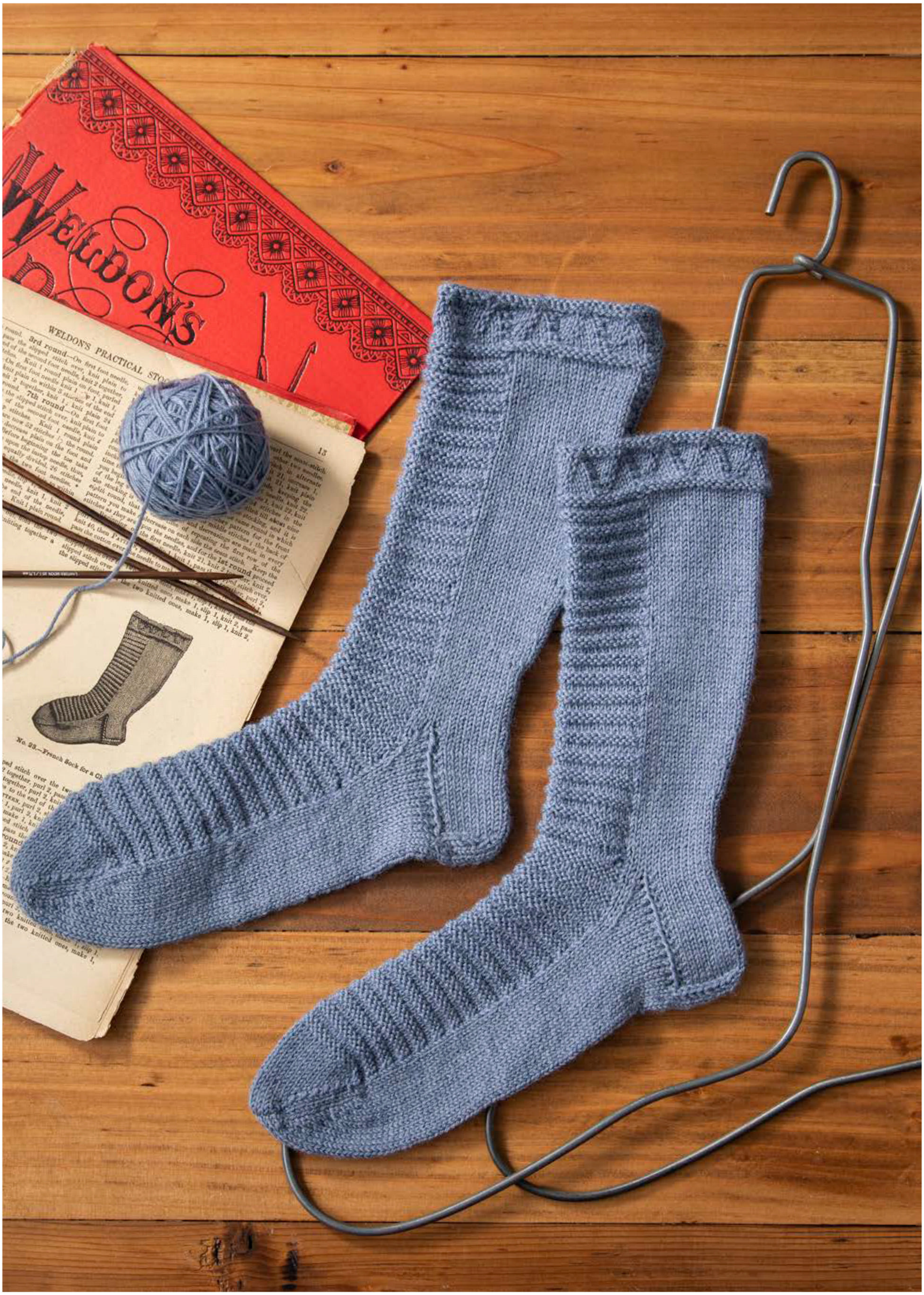
Rnd 10: K4, *p2tog, k5; rep from * to last 3 sts, p2tog, k1—60 sts.

Rnd 11: Rep Rnd 3—70 sts.

Rnd 12: K5, *p2tog, k5; rep from * to last 2 sts, k2tog—60 sts.

Rnds 13 and 14: Purl.

Rnds 15 and 16: Knit—cuff measures about 1¼" (3.2 cm).



This fresh take on Victorian footwear is adorned with a simple horizontal welt pattern and a gentle scallop motif at the top.
Photos by Matt Graves

Leg

Rnd 1: P24, pm, k17, p2 (“seam” sts), k17.
Rnd 2: P24, sl m, k36.
Rnd 3: K24, sl m, k17, p2, k17.
Rnd 4: Knit.
Rnds 5–40: Rep Rnds 1–4 nine more times.
Rnd 41 (dec rnd): P24, sl m, k14, skp, k1, p2, k1, k2tog, k14—58 sts.
Rnd 42: P24, sl m, k34.
Rnd 43: K24, sl m, k16, p2, k16.
Rnd 44: Knit.
Rnd 45: P24, sl m, k16, p2, k16.
Rnd 46: P24, sl m, k34.
Rnd 47 (dec rnd): K24, sl m, k13, skp, k1, p2, k1, k2tog, k13—56 sts.
Rnd 48: Knit.
Rnd 49: P24, sl m, k15, p2, k15.
Rnd 50: P24, sl m, k32.
Rnd 51: K24, sl m, k15, p2, k15.
Rnd 52: Knit.
Rnd 53 (dec rnd): P24, sl m, k12, skp, k1, p2, k1, k2tog, k12—54 sts.
Rnd 54: P24, sl m, k30.
Rnd 55: K24, sl m, k14, p2, k14.
Rnd 56: Knit.
Rnd 57: P24, sl m, k14, p2, k14.
Rnd 58: P24, sl m, k30.
Rnd 59 (dec rnd): K24, sl m, k11, skp, k1, p2, k1, k2tog, k11—52 sts; 24 sts before m, 28 sts after m.
Rnd 60: Knit.
Rnd 61: P24, sl m, k13, p2, k13.
Rnd 62: P24, sl m, k28.
Rnd 63: K24, sl m, k13, p2, k13.
Rnd 64: Knit.
Rnds 65–72: Rep Rnds 61–64 two more times—piece measures about 6¾" (17.1 cm) from end of cuff and 8" (20.3 cm) from CO.

To adjust leg length, work more or fewer repeats of Rnds 61–64; every 4 rounds added or omitted will lengthen or shorten the leg a little less than ½" (1.3 cm).

Heel

Set-up Row (RS): Remove m, on first needle, p12; on second needle, p12, remove m, k2; on third needle (heel needle), k1, p1, k9, p2 (“seam” sts), k9, p1, k1; sl the last 2 unworked sts onto first needle—28 sts held on first and second needles for the front of the leg, 24 sts on the third needle for working the heel.

Working on the 24 heel sts only, continue as follows:

Next row (WS): Sl pwise wyif, p23.

The back of the leg is decorated with a slim column of garter stitch.

Row 1 (RS): Sl 1 pwise wyib, p1, k9, p2 (“seam” sts), k9, p1, k1.
Row 2 (WS): Sl 1 pwise wyif, p23.

Rep Rows 1 and 2 eleven more times, ending with a WS row—26 heel rows including set-up row; heel flap measures 2½" (6.4 cm).

Turn Heel

Change to working the “seam” sts in St st and work as follows:

Row 1 (RS): Sl 1 pwise wyib, p1, k12, skp, turn—23 sts.
Row 2 (WS): Sl 1 pwise wyif, p4, p2tog, turn—22 sts; 6 worked center sts and 8 unworked sts at each end of ndl.
Row 3: Sl 1 as established, k4, skp, turn—1 st dec’d.
Row 4: Sl 1 as established, p4, p2tog, turn—1 st dec’d.
Rows 5–18: Rep Rows 3 and 4 seven more times, ending with a WS row—6 sts rem for underside of heel.

Gusset

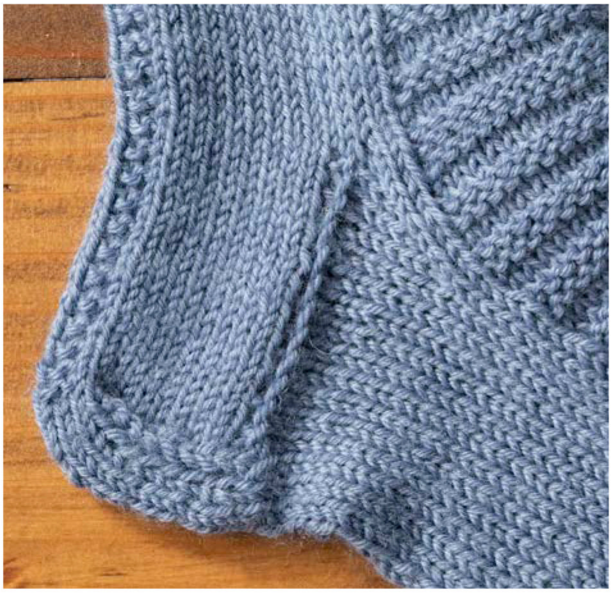
Set-up Rnd: With RS facing, k6 heel sts, use the same needle to pick up and knit 13 sts along one side of heel flap, then knit the first 2 held leg sts; with a second needle, work next 24 held leg sts as p24 for instep; with a third needle, knit the last 2 held leg sts, pick up and knit 13 sts along other side of heel flap, then knit the first 3 heel sts again—60 sts;

18 sts on first needle for half of sole, 24 sts on second needle for instep, 18 sts on third needle for other half of sole.

Next rnd: K18, pm, p24, pm for end of rnd, then stop—18 unworked sts remain.

Note: This partial round creates a special ridge with 3 purl rounds at the transition between the end of the leg and the start of the instep; this will give you an easy place from which to count ridges as you work toward the toe.

Rnds now begin at the side of the foot, with 36 sts for sole, and 24 sts for instep.



The Dutch heel was a common method for turning heels in the era of *Weldon's*.

The horizontal welt column on the front of the sock extends almost to the toes.

Rnd 1: K1, skp, knit to 3 sts before m, k2tog, k1, sl m, k24—2 sts dec'd.

Rnd 2: Knit.

Rnd 3: K1, skp, knit to 3 sts before m, k2tog, k1, sl m, p24—2 sts dec'd.

Rnd 4: Knit to m, sl m, p24.

Rnds 5–8: Rep the last 4 rnds once more—52 sts; 28 sole sts, 24 instep sts.

Foot

Rnds 1 and 2: Knit.

Rnds 3 and 4: Knit to m, sl m, p24.

Rep the last 4 rnds 13 more times—16 purl ridges after special 3-rnd transition purl ridge, including ridges from gusset rnds; foot measures about 7½" (19.1 cm) from center-back heel.

To adjust foot length, work more or fewer repeats of Rnds 1–4, and then work even in St st if necessary until foot measures 1¾" (4.4 cm) less than desired total length.

Toe

Set-up Rnd: Remove m, knit the first st of the rnd onto the end of the last needle, place new m, k26, place new m, k1, remove old m, knit to end of rnd—26 sts for underside of toe, 26 sts for top of toe.

Rnd 1: *K1, k2tog, knit to 3 sts before m, skp, k1, sl m; rep from *—4 sts dec'd.

Rnd 2: Knit.

Rep the last 2 rnds eight more times—16 sts; 8 sts for underside of toe, 8 sts for top of toe; toe measures 1¾" (4.4 cm) and foot measures 9¼" (23.5 cm) from center-back heel.

Break yarn, leaving a 24" (61 cm) tail. Turn sock wrong side out; placing the sts on waste yarn will make this easier. Arrange sts on 2 needles with 8 sole sts on one needle and 8 instep sts on the other. Holding needles together with WS facing outwards, use the tail and a third needle to join the sts at the end of the toe using the three-needle bind-off method. Make a second sock in the same manner.

Finishing

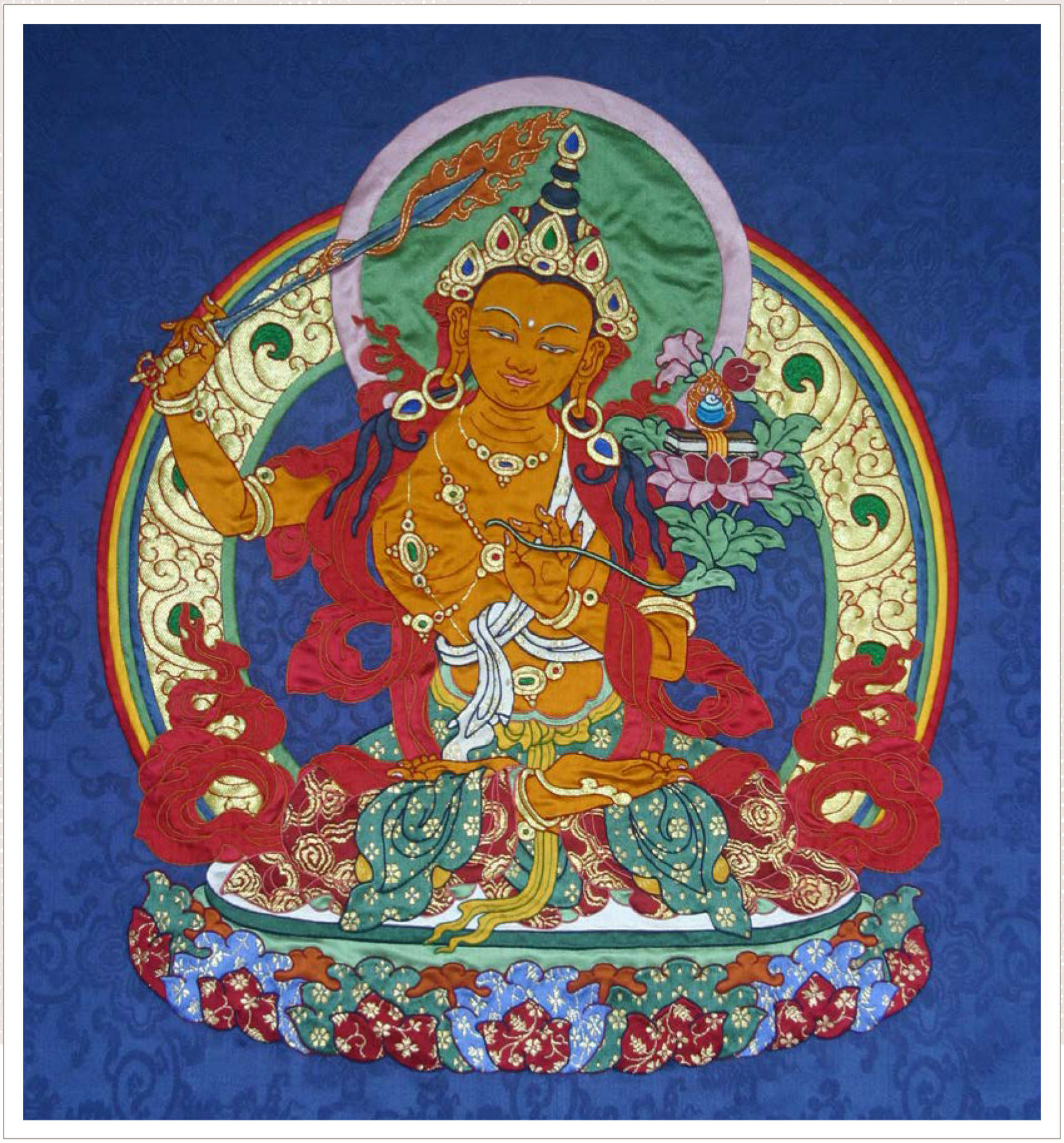
Weave in ends. Block if desired.

LIZ STEWART (self-styled as liz stewart) is an avid knitter, crocheter, and crafter of all things yarn and thread. She is the outreach and social media coordinator for the Bergen Knitters Guild in New Jersey. When she's not knitting, she does home nursing visits for pets as a veterinary technician and owner of Heal at Home Pet Care, and she is a trained arborist.

Discovering *Thangkas*

Tibetan Appliqué Fabric Scrolls

BY LESLIE RINCHEN-WONGMO



Manjushri is an embodiment of fully realized intelligence, wisdom, and discernment. Like all Buddhist deities, he represents the full awakening of all our best qualities. *Manjushri,* 2003, by Leslie Rinchen-Wongmo.
All images courtesy of the author unless otherwise noted

In this excerpt from her memoir *Threads of Awakening: An American Woman's Journey into Tibet's Sacred Textile Art*, Leslie Rinchen-Wongmo shares the beginning of a journey that took her from novice to leader in the creation of *thangka*, or Tibetan appliqué. *—Editor*

DHARAMSALA, INDIA — 1993

I squeezed into my place at the low table that filled one end of the large workshop, its surface covered by a threadbare white tablecloth. Wool mats wrapped in blue cotton softened the floor on three sides. These meager cushions would make long hours of sitting on concrete tolerable. Sunlight streamed in from windows that dominated two of the walls from waist

AVAXHOME -

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu

height to ceiling. The third wall was inset with shallow shelves. A boom box sat on one shelf, beneath a photo of the Dalai Lama. Another shelf was strewn with ten or twelve cassette tapes and their boxes.

A dozen apprentices sat cross-legged, sock-footed or barefoot, around that vast table, each tending to a small piece of silk satin or brocade, individual contributions to collaborative images believed to be manifestations of enlightenment, alive with the energy of the buddhas they represented. At thirty-two, I was the oldest apprentice and the only inji. Reverence permeated the workshop, harmonizing with gossip and pop music.

Born in Lhasa in 1962, Dorjee Wangdu migrated to India while young and became a monk. Or he became a monk and migrated to India. I don't know which came first. In Dharamsala, at sixteen, he entered Namgyal Tantric College, the monastery responsible for assisting the Dalai Lama in his religious activities. There, he studied Buddhist philosophy and tantric rituals and began to reveal an inborn artistic talent. His older brother was among an elite team of artists who created mandalas with grains of colored sand to support tantric empowerment ceremonies. Dorjee Wangdu did not follow in those footsteps. Instead, he was drawn to fabric. He made his first appliqué thangka in 1978, and his talent was immediately recognized by His Holiness the Dalai Lama who encouraged him to cultivate his innate skill.

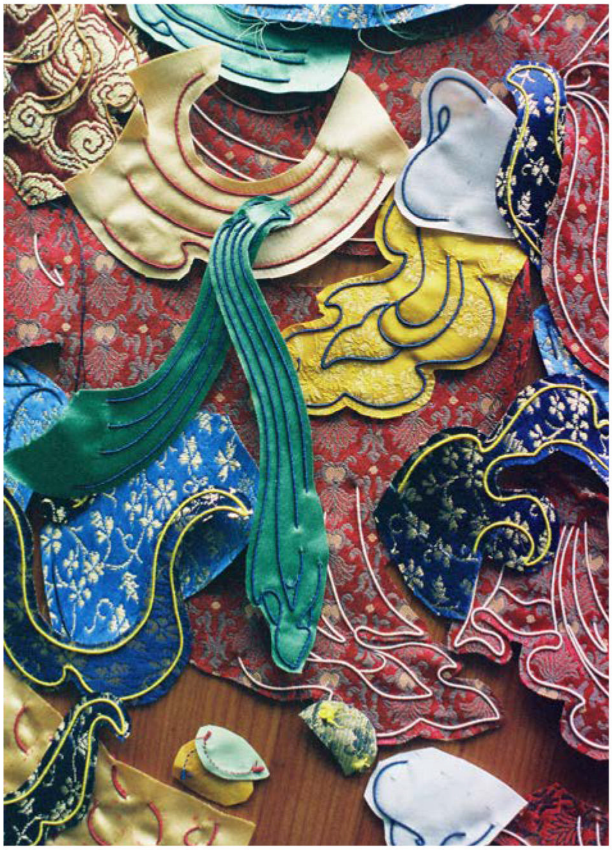
A natural collaborator, Dorjee Wangdu grew easily into the role of teacher and team leader, training and coordinating groups of stitcher-students to create masterful textile artworks for Tibetan monasteries throughout India and Nepal and for dharma centers around the globe. A few years before I met him, he had established his *tsemkhang*, the Appliqué Arts Centre, just outside the gates of Namgyal Monastery.

In the tsemkhang, I joined ten women and one boy who assisted Dorjee Wangdu in fulfilling commissions while learning essential stitchery skills. We received on-the-job training in a traditional apprenticeship model. The Tibetans were compensated with room and board, plus a small stipend for their work. They lived together as family in residential quarters that adjoined the workshop. As a Western woman in her thirties, I was used to having my own space. And I had the luxury of choice. The money I'd saved to travel for a year, which would have barely covered four months' basic living expenses in the U.S., lasted three years in India, even with yearly trips back home to visit family. So, I accepted neither a room nor the stipend. I simply exchanged my labor for learning and meals.

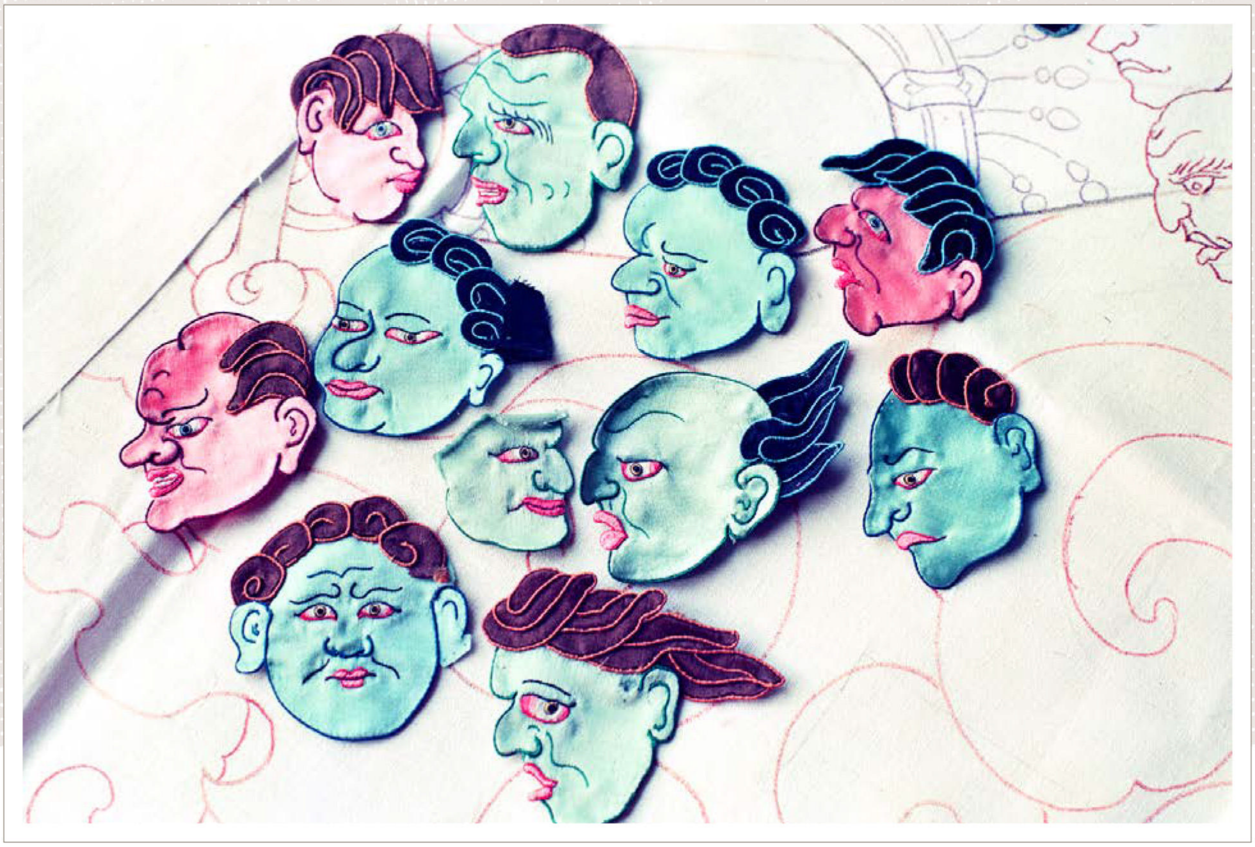
Everyone at the tsemkhang called Dorjee Wangdu "Gen-la," an honorific that means "teacher." "Rinchen!" Gen-la summoned me to his tall table at the center of the tsemkhang. He spoke firmly but quietly, counting on his apprentices to be alert to his call even as we stitched and chatted and listened to music. Gen-la always called me by my Tibetan name.

"Seventy. Two. Dark red." He handed me a postcard-size piece of yellow silk satin on which he'd traced the lines he wanted me to construct, squiggles that corresponded to the lining of a robe draped over the Buddha's knee.

Where Tenzin Gyaltsen used horsehair, Dorjee Wangdu used nylon fishing line to define the contours of his thangkas. He specified the diameter of the fishing line I should place at the cord's core ("seventy" = .70 mm), as well as the number (two strands) and



A Tibetan appliqué thangka is built from overlapping pieces: there is no ground. Each piece is outlined with a silk-wrapped horsehair couched to the surface of the silk fabric.



Tiny faces. Leslie spent a year of her apprenticeship stitching eyes and faces, mastering the distinct embroidery technique used to render eyes.

color ("dark red") of threads I should wrap around it to create the perfect line for this bit of robe, one of hundreds of puzzle pieces that would come together to form a large thangka commissioned by a monastery in South India.

The drawing had been made by an expert thangka painter, commissioned specially for the project. One of my co-apprentices had pricked holes along its lines with a needle, creating a perforated stencil which Gen-la dusted with chalk powder to transfer segments of the drawing to specially selected pieces of stabilized silk. After reinforcing the resulting chalk lines with pen, permanently marking each silk piece with its respective portion of the sacred drawing, Gen-la would summon one of us apprentices and give us our assignment: "Seventy. Two. Dark red," he said.

I took the roll of .70mm fishing line from its peg on the wall, fished two spools of maroon thread from a box in the corner of the room, and sat down at one of the tsemkhang's four treadle-powered sewing machines.

MILAN, ITALY—2008

"Hello, is this Leslie?" asked the woman on the phone. "I just found your work on the Internet and was absolutely stunned. It's exactly what I want to do. I knew there had to be something like this, some way to practice Buddhism with fabric. Can you teach me?"

Louise was in France, and I was living in Italy then. My art website attracted a few emails a year from women—and the occasional man—asking if I offered any workshops and if I was coming to their area to teach any time soon (their areas being Australia and Guam and Canada and Singapore and all over the United States). I didn't. I wasn't.

I struggled to see how I could ever teach this art to such widely scattered inquirers. Tibetan appliqué work is slow and arduous, to say nothing of the learning process. It was always transmitted from master to student in long-term, residential apprenticeships over the course of years. What could I possibly teach in a weekend workshop? Just getting the hang of wrapping a horsehair with thread could take days . . . or weeks.

But here was a woman who wanted so desperately to learn that she was ready to book a flight to come see me. She was willing to spend a weekend with a total stranger, to absorb whatever she could of this magical craft of making buddhas out of fabric. Her thread of wonder had led her to me just as mine had taken me to the tsemkhang. She seemed to sense that creating these precious images would help her connect with her highest qualities. And more importantly it would allow her to bring a similar awareness to others. She was hoping to share an experience of the Buddha's presence in the world through fabric art. It thrilled her to think she could give something meaningful to others by doing something she loved.

Louise's insistent curiosity led me to create the Stitching Buddhas® Virtual Apprentice Program and opened the door for other spiritual, creative, fiber-loving, meaning-seeking women around the globe to follow their wonder threads too. Soon, I was emailing students in Singapore, Guam, Australia, and the U.S. who were eager to stitch their artistic and spiritual yearnings together. The following year I established an online atelier where students could watch video demonstrations, post photos of their work, get feedback, ask questions, and connect with each other.

The Stitching Buddhas Virtual Apprentice Program grew into a six-month course in which students learn the fundamental skills of Tibetan appliqué while creating a silken lotus wherever they live. Students who have mastered the basic skills can tackle projects of increasing intricacy in a continuing membership program and eventually progress, over the course of years, to making their own thangkas.

Most but not all of the women who enter the virtual apprenticeship have some degree of Buddhist practice, or they're interested in meditation. Most but not all of them have some craft background. Some embroider, quilt, or sew; are doll makers, a beader, a photographer. Others are completely new to any practice of making. Something inside them feels nourished and supported by the stitching practice.

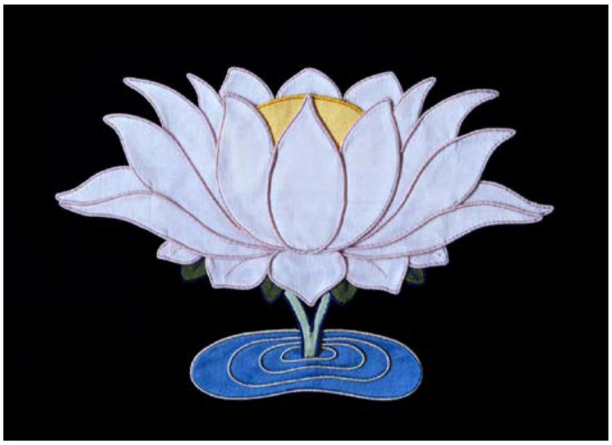
When I started teaching, I made it clear to everyone who would listen that I was *not* a spiritual teacher. "I just make pretty things that happen to be connected to a rich spiritual culture and to profound teachings on the nature of experience and existence. I can teach you to make pretty things with fabric and thread. I *can't* show you the way to enlightenment or tell you what any of it means."

My art teachers in Dharamsala didn't teach dharma. I had other teachers for that. But it was in the air we breathed there. I didn't know if any of that air was still hanging around me, or if enough of it would travel through cyberspace to meet my students as they stitched.

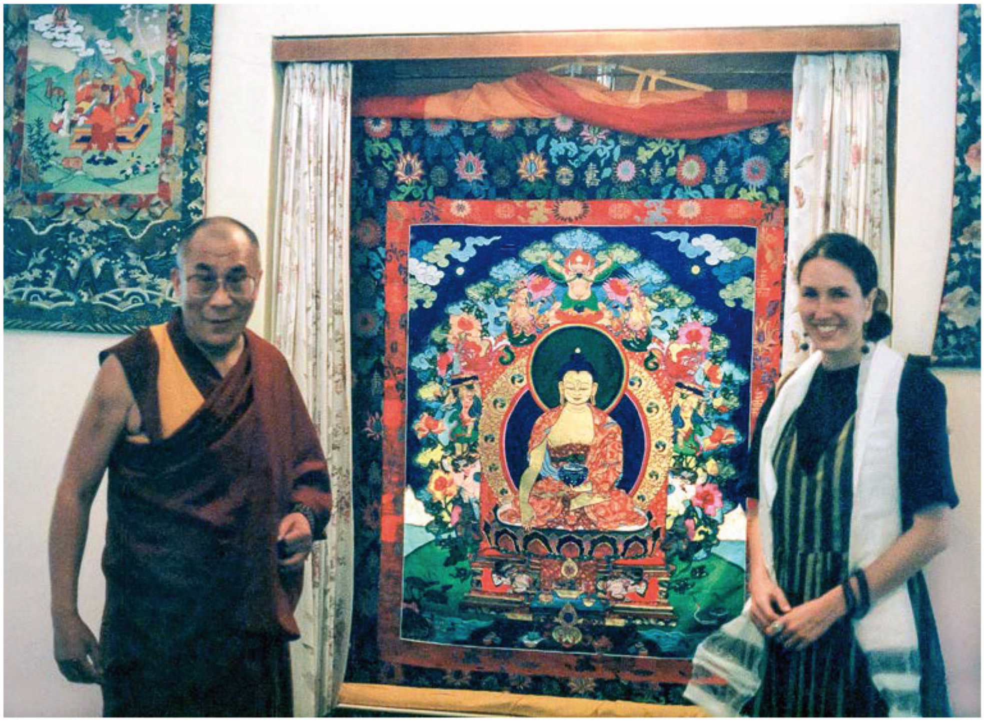
But then something magical happened that increased my faith in lineage: participants began reporting profound experiences. They were deeply moved. As they wrapped a horsehair, stitched a lotus, strove for perfection and got stuck, experienced frustration and resisted the urge to give up, wide-ranging habitual patterns became visible and workable. They felt calm and more connected. They felt immersed in a flowing river of beneficial activity. And I felt that too.

Most women I teach have never been to India or Tibet. But something in them calls out for a craft connected with their spiritual practice, for meditation in action, creating beauty that radiates timeless wisdom and touches their heart. I'm continually surprised to learn how meaningful this work feels to my students, how deeply it captivates them, nourishes them, wakes up sleeping aspects of themselves.

The Stitching Buddhas Virtual Apprentice Program has been operating continuously since 2008 and has had students from nine countries and thirteen U.S. states. Although scattered around the globe, the students form a community, you might even say a "sangha." However far apart my students may live, I strive to replicate the tsemkhang experience for them, sitting with them on a virtual cushion, sharing a cup of steaming butter tea as we plunge the needle through our fabric to take the next stitch. My students do not help me fulfill thangka commissions as I did with Dorjee Wangdu. They aren't exchanging labor for learning. But they are engaging in a long-term, progressive, and purposeful skill-building experience that unfolds as they work with devotion on real projects. Their



Lotus flowers grow in muddy water. As a symbol, the lotus represents enlightened beings, bodhisattvas, and our own buddha-nature, all of which are unstained by the afflictions of our mind and world.



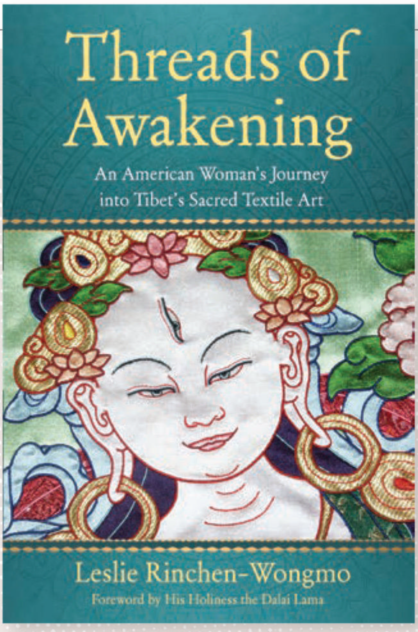
His Holiness the Dalai Lama gave Leslie Rinchen-Wongmo advice and encouragement upon seeing her first commissioned thangka in 1997. The thangka pictured with Leslie and His Holiness is *Buddha Shakyamuni and the Six Supports,* 1997, by Leslie Rinchen-Wongmo.

learning is not theoretical and, though often joyful, it is not "just for fun."

Why do I teach? It keeps the gift alive. I was so surprisingly blessed to inherit this art from Tibetans who were under no obligation to teach me. It was never stipulated, but I think it came with a responsibility to the lineage and to my teachers—not as individuals to whom I owe something but like relay runners who passed the baton to me.

I take up my responsibility by transmitting what I've learned from my teachers to the students who are called to me. Some people—a strange and dedicated few—want to learn the ancient art of making buddhas out of silk. And His Holiness the Dalai Lama encouraged me to carry its transformative power to the West. So, I do what I can. My teachers, my students, and I—even you, dear reader—we're all potential buddhas, stitching buddhas and awakening, thread by thread and piece by piece, to our ever-present buddha-nature. ❖

LESLIE RINCHEN-WONGMO is a textile artist, teacher, and author. From California, she traveled to India and received training from two of the finest living Tibetan appliqué artists. Her book contains a powerful testament to her ability—a foreword written by the Dalai Lama.


Threads of Awakening
An American Woman's Journey into Tibet's Sacred Textile Art
Leslie Rinchen-Wongmo
Foreword by His Holiness the Dalai Lama

Threads of Awakening:
An American Woman's Journey into
Tibet's Sacred Textile Art

Leslie Rinchen-Wongmo
Berkeley, CA: She Writes Press, 2022.
ISBN 978-1647420932

Buttons Like Berries

Needlework as Practical and Moral Education in Louisa May Alcott's Jack and Jill

LISA-ANNE BAUCH

Author, abolitionist, and feminist: Louisa May Alcott in an image taken when she was in her twenties
All photos used by permission of Louisa May Alcott's Orchard House, courtesy of Jan Turnquist, unless otherwise noted

> *Now they were completing new dressing sacks, and had enjoyed this job very much, as each chose her own material, and suited her own taste in the making. Jill's was white, with tiny scarlet leaves all over it, trimmed with red braid and buttons so like checkerberries she was tempted to eat them. Molly's was gay, with bouquets of every sort of flower, scalloped all round, and adorned with six buttons, each of a different color, which she thought the last touch of elegance. Merry's, though the simplest, was the daintiest of the three, being pale blue, trimmed with delicate edging, and beautifully made. (From* Jack and Jill: A Village Story*)*

Following the international success of *Little Women*, Louisa May Alcott continued to write books for children, including my childhood favorite *Jack and Jill: A Village Story*, published in 1880. The book takes place in a quaint Vermont town and begins with a sledding accident in which sweethearts Jack Minot and Jane "Jill" Pecq are injured. The story follows their recovery, accompanied by their friends. As in *Little Women*, the young characters grow and develop, guided by wiser adults through the storms and scrapes of adolescence.

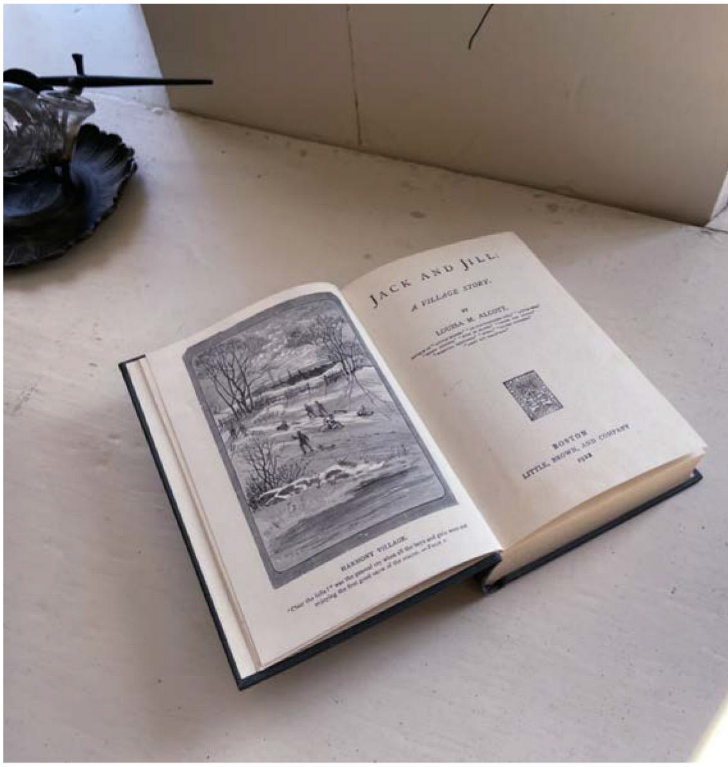
Alcott was skilled with her needle as well as her pen, and needlework of all kinds can be found in her writing—the most famous example being the March sisters knitting socks for soldiers in *Little Women*. But needlework education plays a particularly important role in *Jack and Jill* by setting the scene, advancing the plot, providing telling details, and outlining a moral arc for each female character.

NEEDLEWORK IN NEW ENGLAND

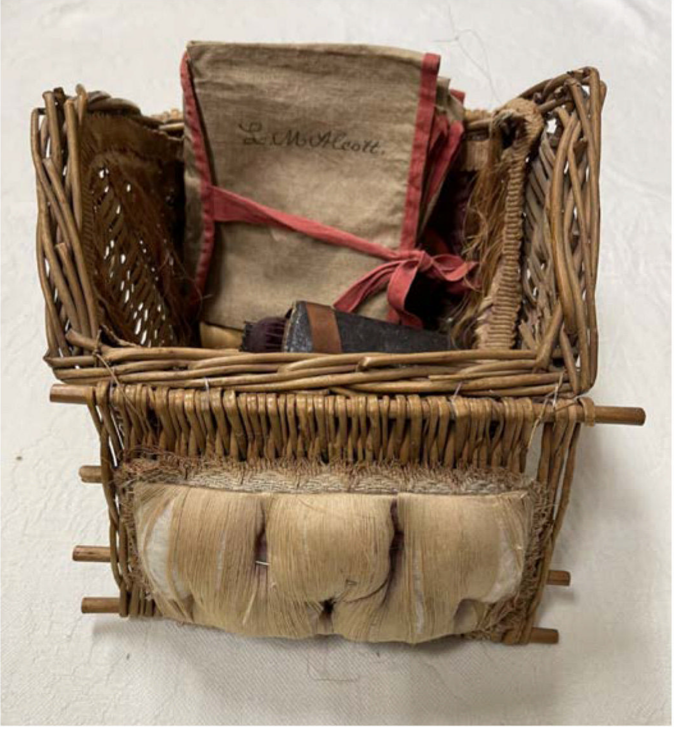
With the rise of the middle class, the distinction between plain and "fancywork" grew. Middle-class women could hire domestic servants to do mundane tasks such as sewing, knitting, and darning. To have the leisure time and skill to pursue fancywork, such as lacemaking or beadwork, was a sign of wealth and social stature.

Working with more expensive materials was also a mark of distinction, although the Alcotts, being staunch abolitionists, boycotted cotton as the product of slave labor. The Nonotuck Silk Company of Florence, Massachusetts, urged customers "to carry Florence Knitting Silk to the summer resorts, there to be knit into stockings, while the knitter chats with friends on the hotel veranda."[1]

For working-class girls and women, mastering needlework skills had an economic advantage, allowing them to hire out as domestics or to earn extra money through piecework. In an era with no formal social safety net, disabled women made silk flowers or beaded purses to sell. They found a ready market in the charity fairs and fundraisers put on by women's groups as they banded together to address social issues such as temperance and women's suffrage.



This antique copy of *Jack and Jill* is pictured on the desk that Amos Bronson Alcott made for his daughter Louisa.



Louisa May Alcott's workbasket contains a pincushion and a fabric sewing notions kit that is inscribed on the cover with her name in ink.

Alcott uses needlework to set the backdrop for the story by including it as part of the everyday tasks of women and girls, including Jill and her best friends. The girls do their share of household knitting, sewing, and mending and are taught that neatness and skill are signs of good character. Each girl carries a workbasket, described in details that mirror her personality.

Jill, Merry, and Molly

Alcott uses needlework to set the backdrop for the story by including it as part of the everyday tasks of women and girls, including Jill and her best friends Merry Grant and Molly Bemis. The girls do their share of household knitting, sewing, and mending and are taught that neatness and skill are signs of good character. Each girl carries a workbasket, described in details that mirror her personality. Throughout the book Jill is associated with red, reflecting her spirit and impatience, so she is given a basket cheerfully decorated with "red worsted cherries." Merry is gentle and refined and longs to escape a mundane life on the family farm, but her workbasket is always full of socks to darn, courtesy of her three older brothers. Molly, described as careless and "harum-scarum," doesn't even know the location of her workbasket when it comes time to do her mending. She finally finds it "full of nuts, and her thimble down a hole in the shed-floor, where the cats had dropped it in their play."

Needle arts mentioned in *Jack and Jill* include sewing, mending, knitting, darning, beading, netting, tatting, quilting, and paper flower making. The novel maintains the distinction between plain and fancywork. Jill's mother, a poor widow, takes in sewing to make ends meet, as did Alcott herself before her literary success. Jack's wealthy mother, Mrs. Minot, hires Mrs. Pecq as her housekeeper and moves Jill into her home to recover from her spinal injury. There, Jill learns fancywork such as tatting, beading, and making paper flowers. Jill's mother is relieved to know that if Jill does not recover, she will be able to sell her handmade items to earn a living.

Needlework also plays an important role in the novel's female friendships. Jill and her friends make gifts for one another, spend social time working on projects, teach each other techniques, and contribute their talents to village activities, including costumes for plays and pageants. When Mrs. Minot treats Jill to a trip at a seaside resort, Jill expands her skills along with her social network, learning silk knotting from wealthy sisters whose father owns a silk factory.

As in *Little Women*, Jill and her friends embark on a journey of self-improvement. Alcott assigns each girl a different type of needlework to accompany her narrative and moral arc. Over the course of the novel, the three girls improve their skills in a conscious attempt to overcome their faults.

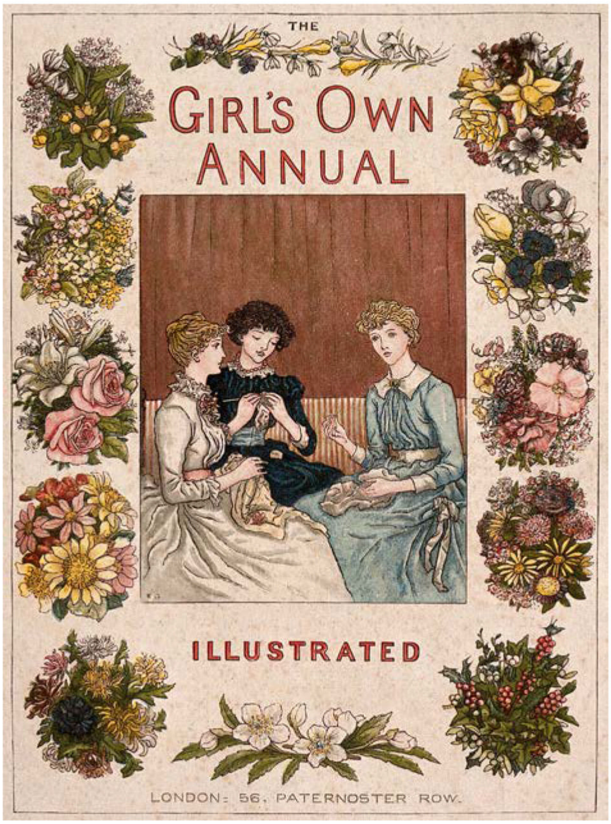
At the beginning of the book, Jill is brilliant but headstrong, goading Jack into taking a dangerous run on his sled, leading to the near-fatal accident. Through a long and painful recovery, she learns tatting, long considered a good fit for an invalid “being light and easy to hold, simple to do, and with very little strain on the eyes.”[2] Through hours of practice, Jill also learns patience: “She found now that the weary months had not been wasted, and was very happy to discover in herself a new sort of strength and sweetness.”

Meanwhile, romantic Merry tackles envy along with her darning. Initially, she longs for prettier surroundings than the family farm and loftier pursuits than endless chores. She determines to beautify her home through household arts: “‘I will begin at once, and show them that I don’t mean to shirk my duty, though I do want to be nice,’ thought she.” Despite setbacks (such as accidentally setting the curtains on fire), Merry perseveres, learning to complete her least favorite tasks first and even taking on her darning with a positive attitude. Gradually, she earns the respect of her strict mother, who allows her to add her “pretty things” to the farmhouse.

Molly, she of the lost workbasket, is my favorite character. Boisterous and full of fun, she enjoys outdoor pursuits, loves animals, and is followed everywhere by her little brother Boo. Unlike the other girls, Molly has no mother to mentor her, since hers died in childbirth. Her father is a successful mill owner who treats his children with benign neglect, while crotchety housekeeper Miss Bat does the bare minimum to feed and clothe them. “Molly had been a happy-go-lucky child,” Alcott writes, “contented with her pets, her freedom, and little Boo to love; but now she was just beginning to see that they were not like other children, and to feel ashamed of it.” Molly takes over the sewing and mending, with limited success at first. When she attempts to make Boo a new pair of pants, “she cut both sides for the same leg, so one was wrong side out. Fondly hoping no one would observe it, she sewed bright buttons wherever they could be put, and sent confiding Boo away in a pair of blue trousers, which were absurdly hunchy behind and buttony before.” Like Jill and Merry, Molly perseveres, earning the praise of her father and even Miss Bat for her diligence and skill with her needle.

PROGRESSIVE EDUCATION

In the final section of the book, Mrs. Minot establishes an alternative school in her home. Besides academics and regular exercise, the girls learn “various sorts of housework,” for Mrs. Minot teaches subjects “which would be useful to them all their lives.” In presenting her ideal school, Alcott brings to life the progressive educational theories promoted by her family, in which household skills were valued alongside intellectual, physical, and moral development. In “An Easy and Well-Ordered Way to Learn: Schooling at Home in Louisa May Alcott’s *Eight Cousins* and *Jack and Jill*,” Cathlin M. Davis writes



Three girls sit on a sofa with sewing and knitting needles in their hands. Color wood engraving attributed to E. Evans after Kate Greenaway. This magazine cover, published in the same time frame as *Jack and Jill*, shows that needlework was a part of social gatherings. *Courtesy of the Wellcome Collection* that lessons in needle arts and household management "could be framed just in terms of learning a skill, but Alcott calls housekeeping an accomplishment; it is not just a matter of doing 'women's work.' It is important and worthy of attention."[3]

In the scene quoted at the beginning of this article, the girls discuss their lessons while sewing: "They had been making underclothes for themselves, and each had several neatly finished garments cut, fitted, and sewed by herself, and trimmed with the pretty tatting Jill made in such quantities while she lay on her sofa." The dressing sacks not only demonstrate the girls' hard-won skill, but also serve as vehicles of self-expression in their choices of colors, materials, and techniques—Jill's strength of spirit in the luscious red trimmings, Molly's exuberance in her riot of colors, and Merry's artistry in simple elegance.

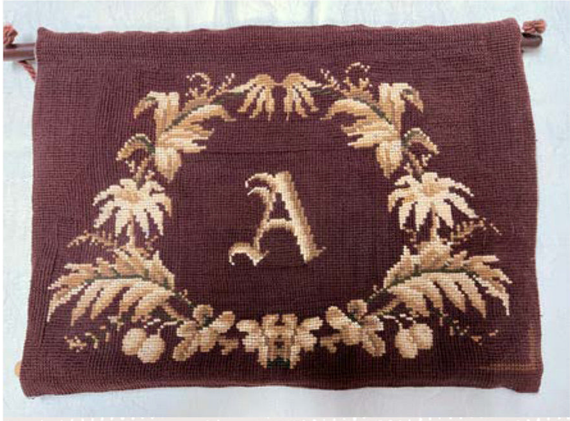
As a girl, I loved this part of the book and longed to express myself with similar skill. As an adult, I appreciate the respect given by Alcott to the needle arts and the skillful way she uses them as a literary device. I hope readers are inspired by Jill, Merry, and Molly, for as Alcott writes:

> *Though still very far from being perfect girls, each was slowly learning, in her own way, one of the three lessons all are better for knowing—that cheerfulness can change misfortune into love and friends; that in ordering one's self aright one helps others to do the same; and that the power of finding beauty in the humblest things makes home happy and life lovely.* ❖

Louisa May Alcott the Needleworker

Louisa May Alcott was a needleworker who stitched well and stitched often, as a look at her projects and her well-used sewing kit will attest. Some of her works, including a stunning bag that features an ornate satin-stitch monogram and the needlepoint Berlin work wall hanging shown here, are available to view at her home. Executive Director of Orchard House (Louisa May Alcott's home) Jan Turnquist says, "Louisa's beautiful needlework skill amazes me, as she was a busy best-selling author who wrote numerous books and short stories in addition to *Little Women*, all while raising her adopted niece and caring for her aging parents. These needlecraft items evoke powerful emotions because they allow an intimate look into her daily life. We are so fortunate to have them."

Orchard House is in Concord, Massachusetts. Learn more at LouisaMayAlcott.org.



This needlepoint wall hanging was stitched by Louisa May Alcott in a pattern and colors that were very popular at the time.

NOTES

1. Susan M. Strawn, *Knitting America: A Glorious Heritage from Warm Socks to High Art* (St. Paul, Minnesota: Voyageur Press, 2007), 32.

2. Bessie M. Attenborough, *The Craft of Tatting* (London: Bell & Hyman, 1972), 8.

3. Cathlin M. Davis, "An Easy and Well-Ordered Way to Learn: Schooling at Home in Louisa May Alcott's *Eight Cousins* and *Jack and Jill*," *Children's Literature in Education* 42, no. 4 (2011): 351.

RESOURCES

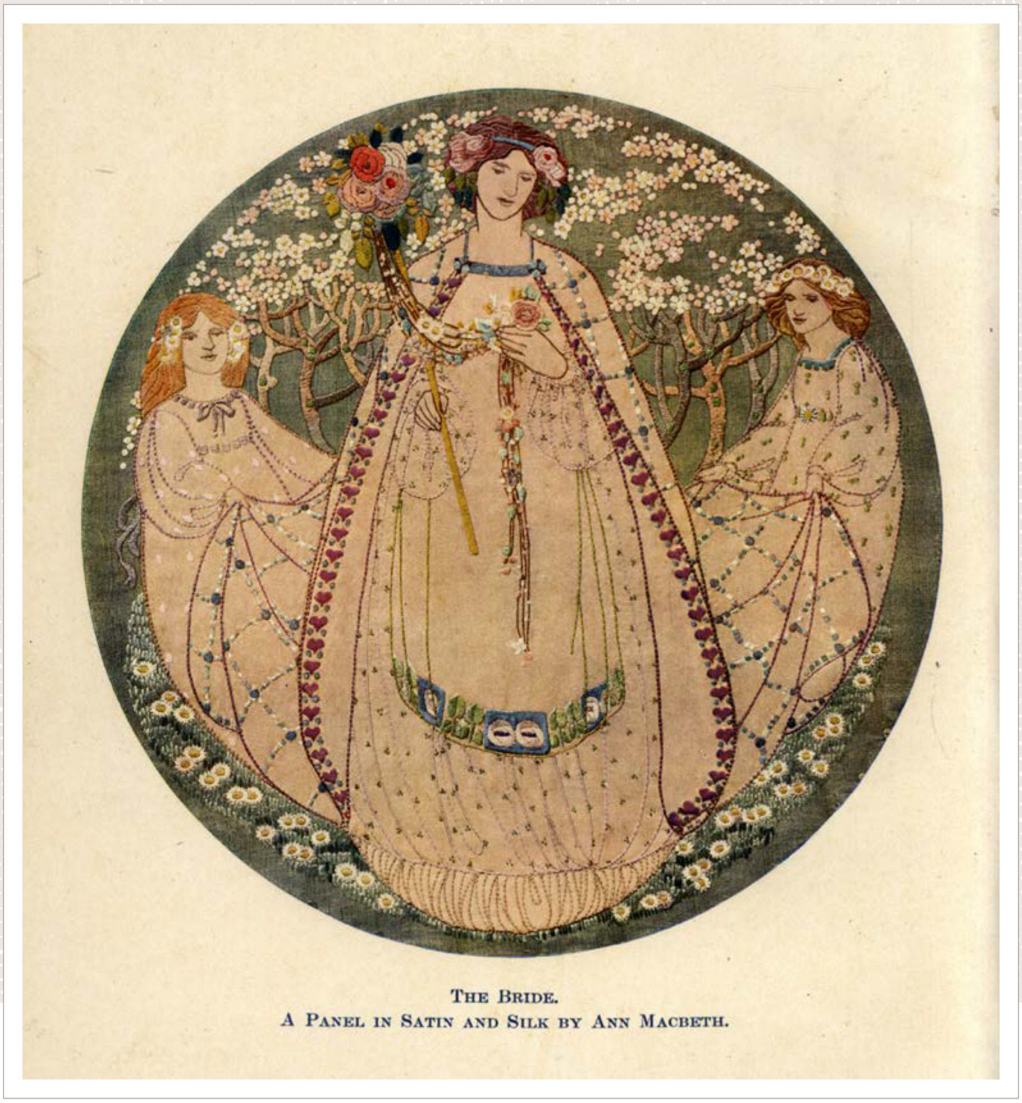
Alcott, Louisa May. *Jack and Jill: A Village Story*. Boston: Roberts Brothers, 1880.

LISA-ANNE BAUCH lives in Minnesota, where she enjoys weaving, knitting, and needle tatting. For assistance in research, she thanks her sister, Linnea Anderson, Archivist in the Social Welfare History Archives at the University of Minnesota.

Ann Macbeth

Needlework Artist, Educator, Suffragette, and Author

MIMI SEYFERTH



THE BRIDE.
A PANEL IN SATIN AND SILK BY ANN MACBETH.

Made in silk, *The Bride* features embroidery with silk and gold-leaf paper strip wrapped silk in detached chain, satin, and stem stitches, laid work, couching, and French knots, with added glass beads. An image of *The Bride* appears as the frontispiece to *Educational Needlecraft.*
Scan by Sytske Winjsma courtesy of The Antique Pattern Library, antiquepatternlibrary.org

Ann Macbeth (1875–1945) was a preeminent needlework artist in the Glasgow Style (1885–1917), which was an avant-garde design ethos influenced by the Arts and Crafts and the Art Nouveau movements that emphasized a return to natural forms and individual handwork. Renowned for her embroidery, Macbeth also left an enduring legacy as the author of innovative teaching methodologies and instructional manuals for needlework and other crafts.

Born on September 25, 1875, in Bolton, England, Macbeth was the eldest of nine children of Norman Macbeth, a Scottish mechanical engineer, and his wife Annie MacNicol. As a result of a childhood bout with scarlet fever, Macbeth had the use of only one eye. Her paternal uncles included the watercolorist Robert Walker Macbeth (1848–1910) and the painter and printmaker Henry Macbeth-Raeburn (1860–1947); her paternal grandfather was the portraitist Norman Macbeth (1821–1888), a member of the Royal Scottish Academy.

Against her parents' objections, Macbeth enrolled in the Glasgow School of Art (GSA) in 1897, which was then headed by Francis Henry (Fra) Newbery (1855–1946), a leading proponent of the Glasgow Style. Thriving at GSA, Macbeth excelled in life drawing and design exams in 1898 and 1899. In 1901 she was appointed the assistant instructress to Fra Newbery's wife, Jessie Newbery (1864–1948), the founder of GSA's Needlework and Embroidery Section. In 1904, Macbeth took charge of the special Saturday embroidery classes GSA offered to primary and secondary schoolteachers who were required by the Scottish Department of Education to achieve proficiency in needlecraft.

Macbeth succeeded Jessie Newbery as head of the Needlework and Embroidery Section in 1909, and in 1912, Macbeth became Director of Studies in the Needlecraft-Decorative Art Studios. During her tenure at GSA, Macbeth expanded her teaching repertoire from needlework and embroidery to include metalwork, repoussé bookbinding, decorative leatherwork, ceramic decoration, and china painting. Separate from her career at GSA, Macbeth also created jewelry designs executed by the Scottish sculptor and silversmith Peter Wylie Davidson (1870–1963), carpet designs for Alexander Morton and Co., embroidery designs for Knox's Linen Thread Co., and embroidery kits and iron-on transfers for Liberty & Co.

GLASGOW STYLE OF EMBROIDERY

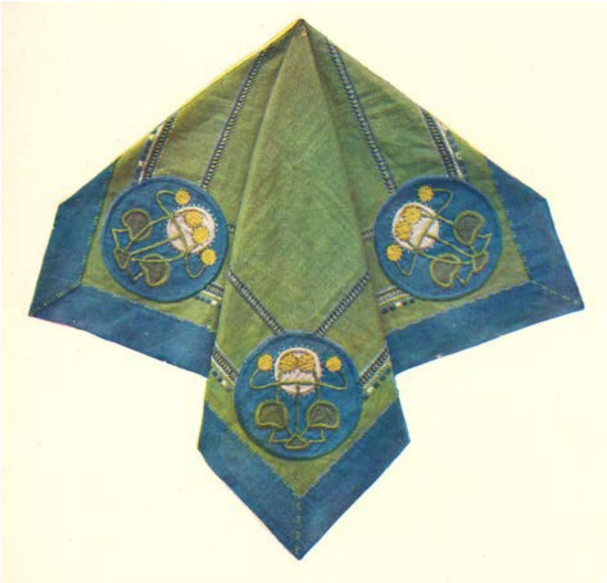
From the outset of her time at GSA, Macbeth's needlework was acclaimed for its beauty and creativity. Macbeth's needlework was regularly featured in the *Studio: An Illustrated Magazine of Applied and Fine Art*, a British publication that focused on the Art Nouveau and Arts and Crafts movements. In "An Appreciation of the Work of Ann Macbeth" published in the *Studio* in 1902, Fra Newbery wrote: "With [Macbeth], the art of the needle is at once the object of her life and a means for the fullest expression of a nature that teems with artistic sentiments and ideas."

The Glasgow Style featured simple, rather than fussy, embroidery stitches, with smooth satin stitch outlining shapes and creating lettering and couching. French knots and beads added texture. In terms of materials,the Glasgow Style favored plain linens, silks, velvets, cottons, and homespun fabrics in soft colors that were embroidered with metallic, silk, and wool threads.

With regard to design, "the imagery on the Glasgow textiles was symbolic to varying degrees and included peacocks, bluebirds, numerous clever combinations of tree, bird, and bell to represent the city emblem, and the increasingly abstracted 'Glasgow rose" (Carruthers, p. 265). In sum, the Glasgow Style of embroidery relied on simpler methods, used cheaper materials, and generated more striking images than had embroidery of the past.

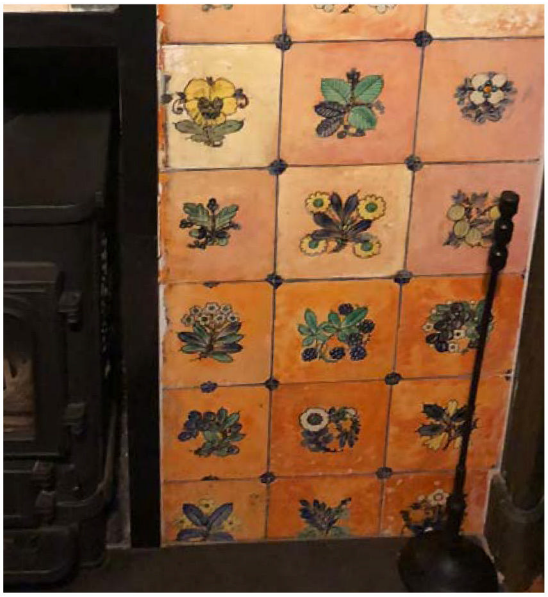
Both Macbeth and Newbery believed that embroidery, like other forms of needlework, should be a form of art available to all social classes and need not involve expensive materials. As Macbeth wrote in her introduction to *An Embroidery Book* by her GSA colleague Anne Knox Arthur (circa 1872–1949), "for those who take it up as a recreative craft half the interest may lie in the fact that no material is too common or too homely to be made into something fitting and therefore, beautiful—since the truest art is to make a thing pleasing to the eye and yet entirely suited to the purpose."

In contrast to Newbery, whose embroidery often featured images from nature, Macbeth frequently



Embroidered Table-Centre worked by Ann Macbeth from *The International Studio,* Volume 15, page 184
Scan provided by Pat Olski

Ann Macbeth's home High Bield in Hartsop
Images courtesy of Fiona Reed



A fireplace at High Bield, surrounded by tiles designed and painted by Ann Macbeth

stitched female figures with extensive, expressive surface embroidery. An early example of such work is Macbeth's *Sleeping Beauty* panel, exhibited in 1902 at the *First International Exhibition of Modern Decorative Art* in Turin, an event at which Macbeth's work was awarded a silver medal. Macbeth considered the treatment of the figure in embroidery "the highest and most difficult achievement of the craft" (Macbeth and Swanson, *Educational Needlecraft*, p. 127).

The art historian Annette Carruthers observes that Macbeth's embroidered panels "often featured young girls garlanded with flowers or set within a landscape, making the rather conventional association of nature with an idea of femininity at a time when urban women . . . were at the forefront of the struggle for the vote" (Carruthers, pp. 264-65). In point of fact, Macbeth herself was a committed member of the suffrage movement, to which she contributed her impressive needlework skills. For example, in 1910 Macbeth designed the *Holloway Prisoners Banner* that featured the embroidered signatures of 80 suffragette hunger strikers, which Macbeth and her students stitched during their lunch breaks. For her activities as a suffragette, Macbeth herself was imprisoned, apparently under an assumed name.

INSTRUCTIONAL PUBLICATIONS

As a teacher, Macbeth lectured widely in Scotland and England on needlework instruction. In furtherance of these efforts, in 1911 Macbeth and Margaret Swanson (1872–1942), a primary schoolteacher and educational psychologist who had also worked in GSA's Needlework and Embroidery Section, published the instructional manual *Educational Needlecraft*, a progressive program of needlework instruction for young people that emphasizes developing sewing and needlework skills, taking into account the physical and psychological development of young makers. The book begins with a simple tray cloth project intended to teach tacking stitches to six-year-olds and continues with increasingly challenging projects that require more creative input from the maker, culminating with instructions for adolescents aged 14 to 18 and young adults aged 18 to 24 in sophisticated garment construction and pattern making, as well as decorative embroidery stitches and design.

Educational Needlecraft received international acclaim, with visitors from around the world coming to GSA for firsthand study of Macbeth's and Swanson's methodology. In 1914, the National Froebel Union, the organization that validated examinations and set teaching standards for preschool education in Great Britain, asked Macbeth to set up a diploma course in handwork. In recognition of her work, Macbeth received honorary diplomas from universities in Paris, Tunis, Ghent, Budapest, and Chicago.

Passionate about craft instruction, Macbeth published five more instructional manuals after *Educational Needlecraft: The Playwork Book* (1918), *Schools and Fireside Crafts* (with May Spence) (1920), *Embroidered and Laced Leather Work* (1924), *Needleweaving* (1926), and *The Country Woman's Rug Book* (1929). These books share the common theme of encouraging the creativity of makers of all ages, “with respect for the simple elements of design and the use of inexpensive materials for maximum effect” (Cumming, p. 73). Through her manuals, Macbeth also strove to improve the economic well-being of craftworkers, whom she frequently criticized for undervaluing their work by pricing their products at little more than their material costs.

High Bield and the Lake District

In 1920, Macbeth moved from Glasgow to Patterdale in the Lake District in England, while continuing to work at GSA as a visiting lecturer until her retirement in 1929. After her move, she also taught handcrafts to local home arts groups and the Women’s Institute, a community-based organization in Great Britain. To alleviate the economic hardship experienced in the Lake District following World War I, when local farmers were unable to sell their wool stocks, Macbeth introduced rugmaking to local women, teaching them to weave wool, which Macbeth arranged to have spun, on simple looms of Macbeth’s own design.

Following her move to Patterdale, Macbeth spent her summers in High Bield, a house that she had designed herself on a crag in nearby Hartsop where she dyed her own yarns in pits dug outside her house. There she also built a kiln in which she fired china that she decorated. According to her biographer Liz Arthur, the “very kind and generous” Macbeth used her kiln to make “a christening mug or plate for each child in the parish and teapots for anniversaries.”

* * *

> *“[The Glasgow style of embroidery] is not founded on tradition, and has no resemblance to any style that preceded it. The new embroidery is common in this respect to the oldest arts; it takes the every-day things of life and, by a simple individualistic process seeks to make them beautiful as well as useful” (Taylor, p. 134).*

Macbeth continued her prolific needlework output in her retirement, making religious embroideries and exhibiting regularly with the Glasgow Society of Lady Artists’ Club, which awarded her its Lauder Prize in 1930 and 1938. Best known among these religious works are her two embroidered panels *The Good Shepherd* (1936) and *The Nativity* (1940), both picturing religious motifs in landscapes of Patterdale and its environs. Some of her pieces reside in St. Patrick’s Church in Patterdale, England.

Macbeth died on March 23, 1948, never having married, in Carlisle, England.

Further Reading

Arthur, Liz. “Ann Macbeth,” in *Glasgow Girls: Women in Art and Design 1880–1920*, ed. Jude Burkhauser, rev. ed. Edinburgh: Cannongate Books Ltd., 1993.

Carruthers, Annette. *The Arts and Crafts Movement in Scotland: A History.* New Haven and London: Yale University Press, 2013.

Cumming, Elizabeth. *Hand, Heart, and Soul: The Arts and Crafts Movement in Scotland.* Edinburgh: Birlinn Ltd., 2006.

Davies, Kate. “Elevate,” in *Wheesht: Creative Making in Uncertain Times.* Edinburgh: Makadu Press, 2019.

Green, Lydia. “Glasgow Girls: The Story of Jessie Newbery and Ann Macbeth,” *PieceWork* (January/February 1996).

Macbeth, Ann and Margaret Swanson. *Educational Needlecraft.* London: Longmans, Green and Co., 1911. https://archive.org/details/educationalneedl00goodrich/pages/44/mode/1up

MacFarlane, Fiona C., and Elizabeth F. Arthur. *Glasgow School of Art Embroidery: 1894–1920.* Glasgow: Glasgow Museums and Art Galleries, 1980.

Newbery, Francis Henry. “An Appreciation of the Work of Ann Macbeth,” *Studio: An Illustrated Magazine of Applied and Fine Art* 27, no. 115 (Oct. 1902): 40–49. https://archive.org/details/sim_studio-an-illustrated-magazine-of-fine-and-applied-art_1903_27 also https://world4.eu/appreciation-work-ann-macbeth

Taylor, J. “The Glasgow School of Embroidery,” *Studio: An Illustrated Magazine of Applied and Fine Art* 50, no. 208 (July 15, 1910): 124–35.

MIMI SEYFERTH is a lawyer who lives outside Washington, DC. She became enthralled with Ann Macbeth’s life story after reading about Macbeth in *Wheesht: Creative Making in Uncertain Times* by Kate Davies.

A Pinwheel Scarf Derived from *Weldon's*

Designed by a Left-Handed Crocheter

KATRINA KING

I have been lucky enough to be surrounded by various kinds of crafts my entire life. Mimmie, my great-grandmother, taught me basic embroidery stitches on tea towels. Grama Genie, a rebel with everything including using her middle name and signing cards as Grama, took her knitting with her to keep her company on the night shift at the local hospital. Mom dabbled in everything from oil painting and drawing on shed deer antlers to intarsia-style Tunisian crochet. Gma Arnold taught me counted cross-stitch and made granny squares by the dozen, anytime she had a free minute. Being blessed to see five living generations before her passing, our large family got creative with "Gma" and "G.Gma" to keep the generations straight.

I am left-handed and was baffled by crochet—that is, until I sat facing my mom copying her actions as if I were looking in a mirror rather than sitting side by side and trying to mimic what she was doing.

LEFT-HANDED CROCHET

Statistically, about 10 percent of the world's population is left-handed. And some families have more left-handed members than most. Even though there is no evidence that handedness is a genetically passed trait, my grandfather, my oldest daughter, and I are all left-handed. For the most part, I have adapted to being in a world where right-handedness is dominant: I use my right hand to work my mouse and my can opener, and I work my cookie scoop in my left hand squeezing with my fingers instead of my thumb. However, I feel more comfortable using my left hand for some directional crafts such as cake decorating, tatting, and crochet.

When you look at most finished crocheted items, it is hard to tell which hand the maker favored to create the project. Written directions are usually written in a neutral fashion, generally not indicating one working direction over another.

As a left-hander, when I read crochet diagrams, I find the beginning chain at the start of the row or round and then work the pattern from left to right to be consistent with my preferred direction of work. This spins the orientation of my finished circular patterns counterclockwise, even though they were written to be worked in a clockwise fashion. Motifs that are not symmetrical all the way around are also instances where the finished product will show visible differences in comparison to the way a right-handed crocheter would make the same pattern.

Grama Genie, Mimmie (great-grandmother), and Mom with the author as a baby.
Photo from author's collection

I chose this particular directional pinwheel design from the *Weldon's* collection to make two samples that exemplify the difference between a motif that is worked following the instructions in the manner of a right-handed crocheter and one that is worked by interpreting the instructions as a left-handed crocheter.

The medallion portion of this pattern was worked from written instructions. The completed version worked by a left-handed crocheter spins counterclockwise, and the right-handed version spins clockwise.

I worked the scarf using my left hand because my gauge, consistency, and speed are much better when I crochet left-handed. The medallions are created first and joined as you go, based on the diagram. The body of the scarf is worked from the center out, with the foundation chain connecting the two sets of finished medallions.

If you are game, try crocheting a medallion using the opposite of your favored hand. I would recommend a larger hook and yarn to help you gain your balance. It will take time, concentration, and patience but may also open your eyes to a new perspective.

RESOURCES

King, Katrina. "What is Crab Stitch?" *PieceWork* (website), Jan. 18, 2022. pieceworkmagazine.com/what-is-crab-stitch.

MATERIALS

- Lisa Souza Montreaux, 70% superwash Merino wool, 30% silk, laceweight, 1,085 yd (992 m)/3½ oz (100 g), 1 skein of Gingerpeach
- Crochet hook, 1.50 mm, or size needed to obtain gauge
- Tapestry needle

Finished measurements: 7½" wide × 72" long (19 × 183 cm). One medallion is 2½" (6.3 cm) in diameter.

Gauge: 28 sts and 18 rows = 4" (10 cm) in dc from body.

Note: The piece could be made longer but may require a second skein of yarn. Katrina used 2¼ oz (800 yd) of a 3½ oz skein.

Visit piecework magazine.com/abbreviations for terms you don't know.

Special Stitches and Notes

Photographed scarf was stitched by a left-handed crocheter. For right-handed crocheters, the spokes of the medallions will swirl to the right.

Medallions are worked first and then connected by a chain. Body of scarf is worked in two halves out from center chain and connects to medallions at the end of the rows.

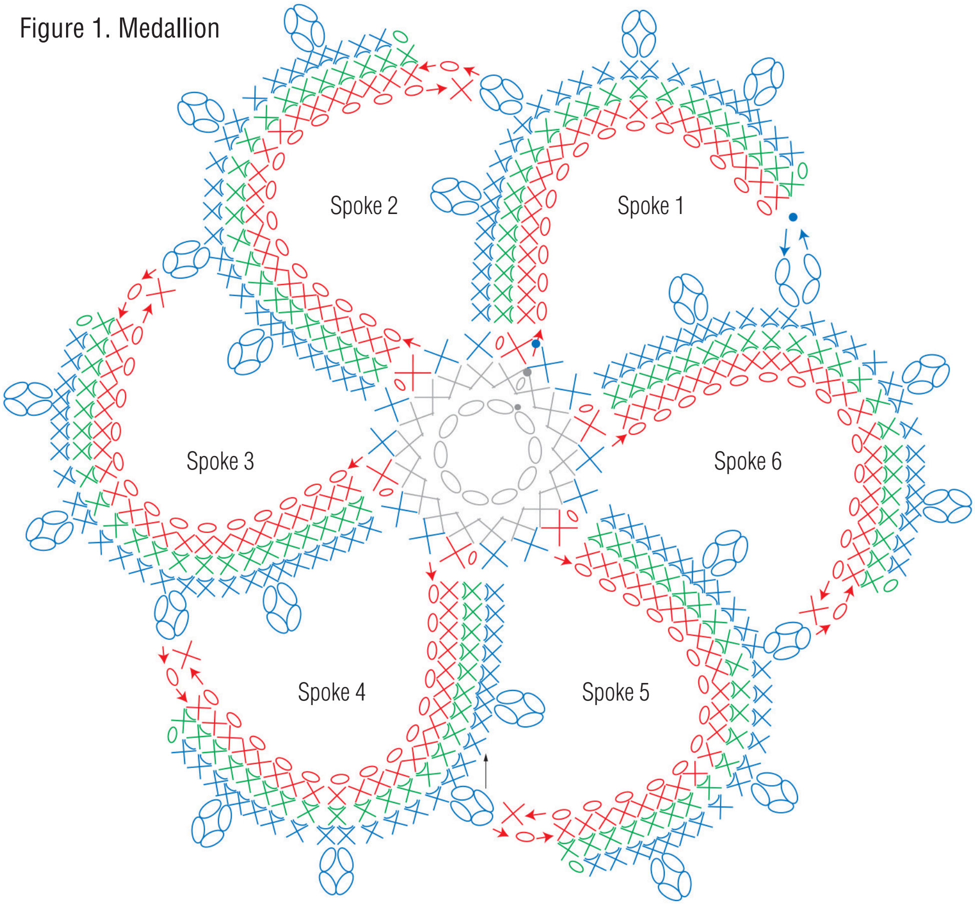
Reverse single crochet (rsc): Insert the hook into the fabric edge, pull up loop, yo, pull through loop. * Rotating hook down, insert into previous st, yo, pull up loop, yo, pull through 2 loops; rep from * for each st across.

Joining picot: Ch 2, sl st in picot, ch 2.

INSTRUCTIONS

Work two groups of nine medallions. Join medallions as you go according to Figure 2.

Figure 1. Medallion



Diagrams are drawn in the standard convention, which are customarily geared toward right-handed crocheters.

Medallion group

Medallion 1

Ch 10, sl st in 1st ch to join into ring.

Rnd 1 (RS): Work 18 sc in ring, sl st to first sc to join.

Spoke 1

Ch 14, rotate the work to continue back along the chain with RS facing.

Row 1 (RS): With RS facing, work 22 sc over ch, sc in sc at base of ch on ring, ch 1, turn.

Row 2 (WS): Sk 1st sc, sc in back loop across, ch 1, turn.

Row 3 (RS): Sk 1st sc, *sc in back loop of next 4 sc, ch 4, sc in back loop of same sc; rep from * 3 more times, sc in back loop of next 5 sc, sc in both loops of next 2 sc on ring.

Spokes 2–5

Ch 14, turn, with WS facing, sc in 2nd picot from ring on previous spoke, ch 1, turn.

Row 1: Work 22 sc in over ch, sc in next sc on ring, ch 1, turn.

Rows 2–3: Work same as Spoke 1.

Katrina crocheted the pinwheel motif on the left using her left hand and the one shown on the right using her right hand.

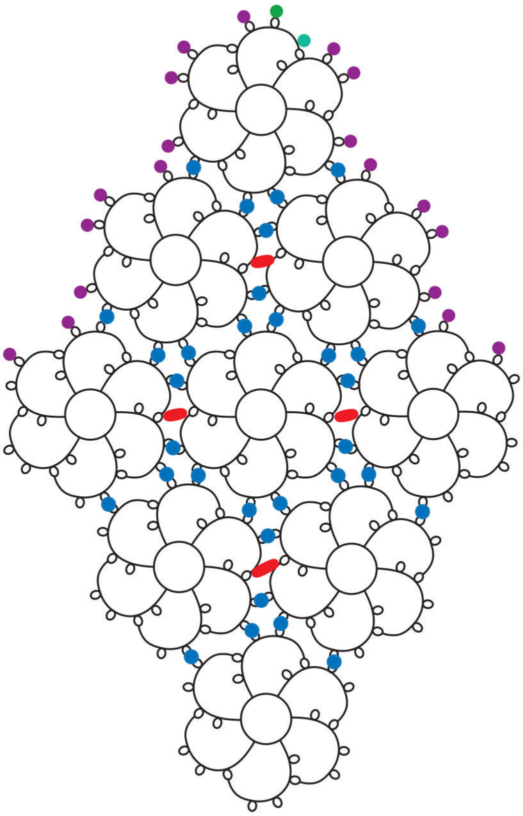
Spoke 6

Ch 14, turn, with WS facing, sc in 2nd picot from ring on previous spoke, ch 1, turn.

Rows 1–2: Work same as Spokes 2–5.

Row 3: Sk 1st sc, *sc in back loop of next 4 sc, ch 4, sc in back loop of same sc; rep from * once more, sc in back loop of next 4 sc, ch 2, sl st into end of 1st spoke, ch 2, sc in back loop of same sc, sc in back loop of next 4 sc, ch 4, sc in back loop of

Figure 2. Medallion Group



Stitch Key

● = slip stitch (sl st)

⬭ = chain (ch)

× = single crochet (sc)

gray = beginning ring, Rnd 1

red = Spoke Row 1

green = Spoke Row 2

blue = Spoke Row 3

🔵 = sc in back loop, ch 2, sl st in corresponding picot on adjacent medallion, ch 2, sc in back loop of same st on new medallion

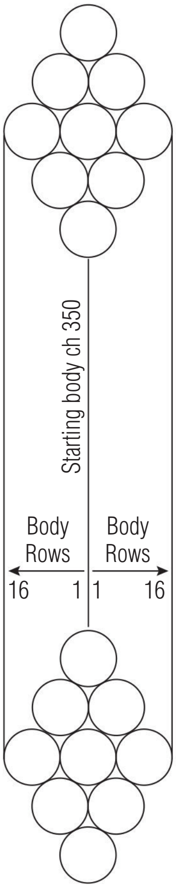
🟢 = picot to join first main body ch

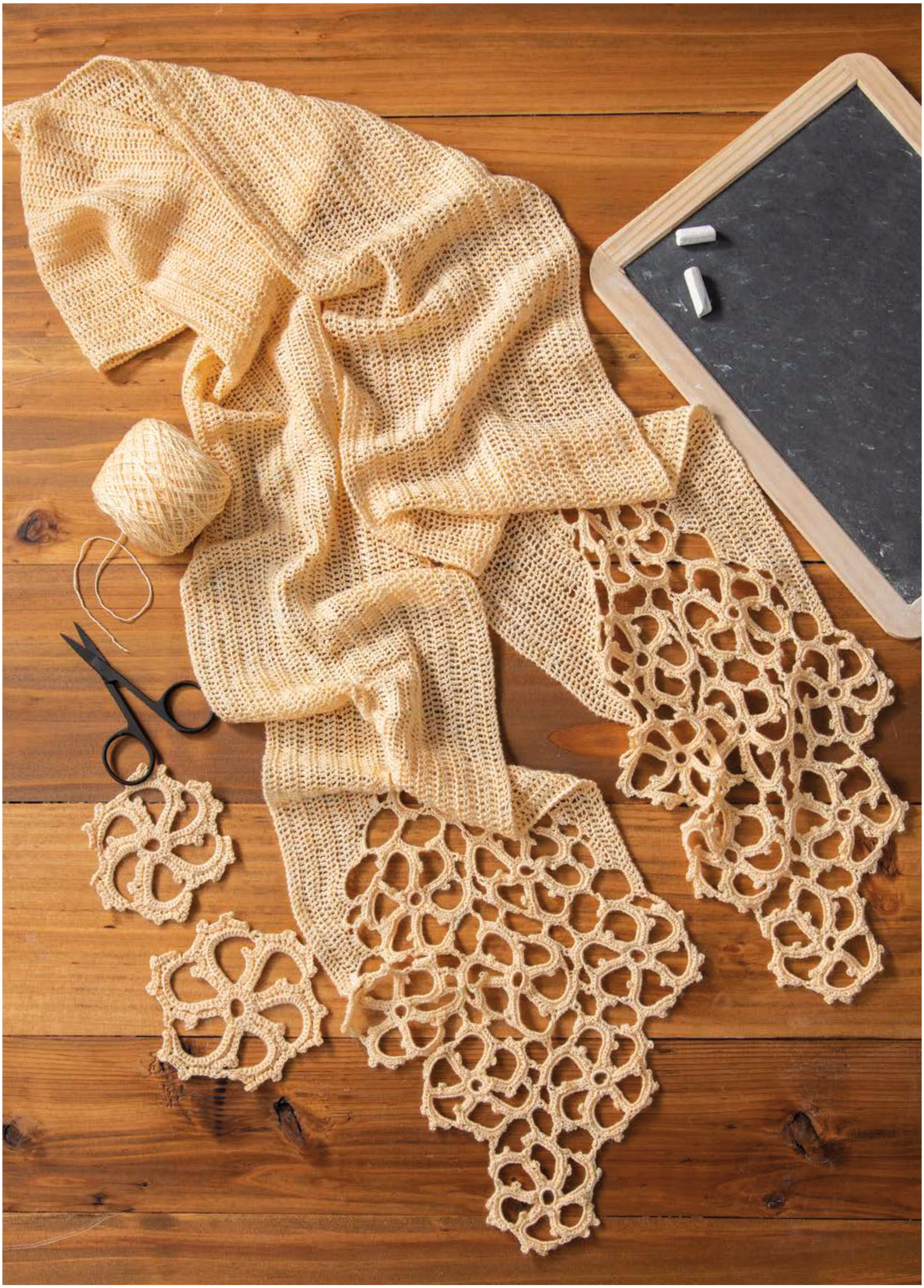
● = end of spoke to join end of main body Row 2

🟣 = picot to sl st when joining end of main body rows

🔴 = at end of Spoke Row 2, sl st in end of corresponding spoke on adjacent medallion, ch 1, turn

Figure 3. Full Scarf





This airy scarf will add a touch of elegance to all of your spring ensembles.
Photos by Matt Graves

same sc, sc in back loop of next 5 sc, sc in both loops of next 2 sc on ring, sl st in next sc to join. Fasten off.

Medallions 2–9

Work same as Medallion 1, joining picots and spokes to previous medallions as indicated in Figure 2.

Body

First Side

With WS facing, join yarn in picot closest to end of spoke at top of medallion group, ch 350, sl st in corresponding picot on 2nd medallion group, turn.

Row 1 (RS): Work 350 dc around chain, ch 3, sl st in end of next picot, turn. *Note:* Work the dc around the starting chain rather than into each ch st.

Row 2 (WS): Ch 3 (counts as dc throughout), 3 dc in ch-sp, dc across body to opposite medallion group, ch 3, sl st in end of spoke, turn.

Row 3: Ch 3, 3 dc in ch-sp, dc across, ch 6, sl st in next picot, turn.

Row 4: Ch 3, 6 dc in ch-sp, dc across body to opposite medallion group, ch 6, sl st in next picot, turn.

Row 5: Ch 3, 6 dc in ch-sp, dc across, ch 3, sl st in next picot, ch 6, sl st in next picot, turn.

Row 6: Ch 3, 6 dc in ch-sp, 3 dc in next ch-sp, dc across, ch 3, sl st in next picot, ch 6, sl st in next picot, turn.

Row 7: Ch 3, 6 dc in ch-sp, 3 dc in next ch-sp, dc across, ch 6, sl st in next picot, turn.

Row 8: Ch 3, 6 dc in ch-sp, dc across, ch 8, sl st in next picot, turn.

Row 9: Ch 3, 8 dc in ch-sp, dc across, ch 8, sl st in next picot, turn.

Row 10: Ch 3, 8 dc in ch-sp, dc across, ch 3, sl st in next picot, turn.

Row 11: Ch 3, 3 dc in ch-sp, dc across, ch 3, sl st in next picot, ch 6, sl st in next picot, turn.

Row 12: Ch 3, 6 dc in ch-sp, 3 dc in next ch-sp, dc across, ch 3, sl st in next picot, ch 6, sl st in next picot, turn.

Row 13: Ch 3, 6 dc in ch-sp, 3 dc in next ch-sp, dc across, ch 6, sl st in next picot, turn.

Row 14: Ch 3, 6 dc in ch-sp, dc across, ch 6, sl st in next picot, turn.

Row 15: Ch 3, 6 dc in ch-sp, dc across, ch 3, sl st in next picot, do not turn.

Row 16: Ch 1, 3 rsc in ch-sp, rsc across, turn, ch 3, sl st in next picot, turn, sl st in each ch st and last rsc, work 3 rsc in ch-sp, sl st in picot. Break yarn, finish off.

Second Side

With RS facing join yarn in end of spoke, ch 3, work 350 dc around chain and between previous sts, ch 3, sl st in next picot, turn.

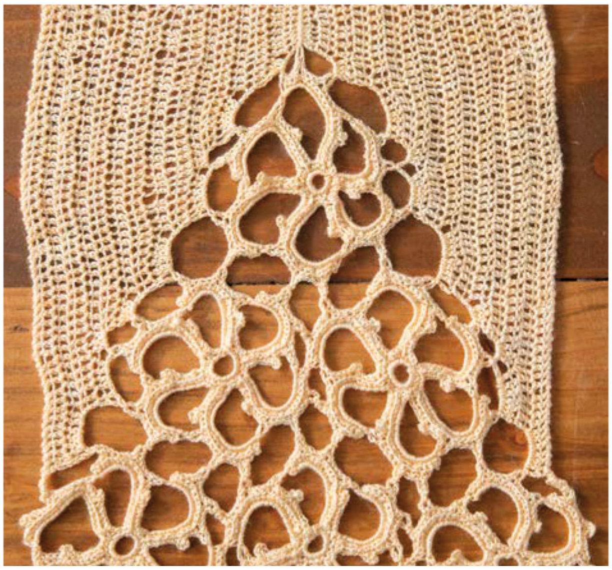
Repeat Rows 2–16 of First Side. Fasten off.

Finishing

Weave in ends. Block.

KATRINA KING is the editorial assistant for Long Thread Media and an avid maker. Although predominantly left-handed, she loves to dive in to craft and life with both hands.

The medallions are joined as you go along.

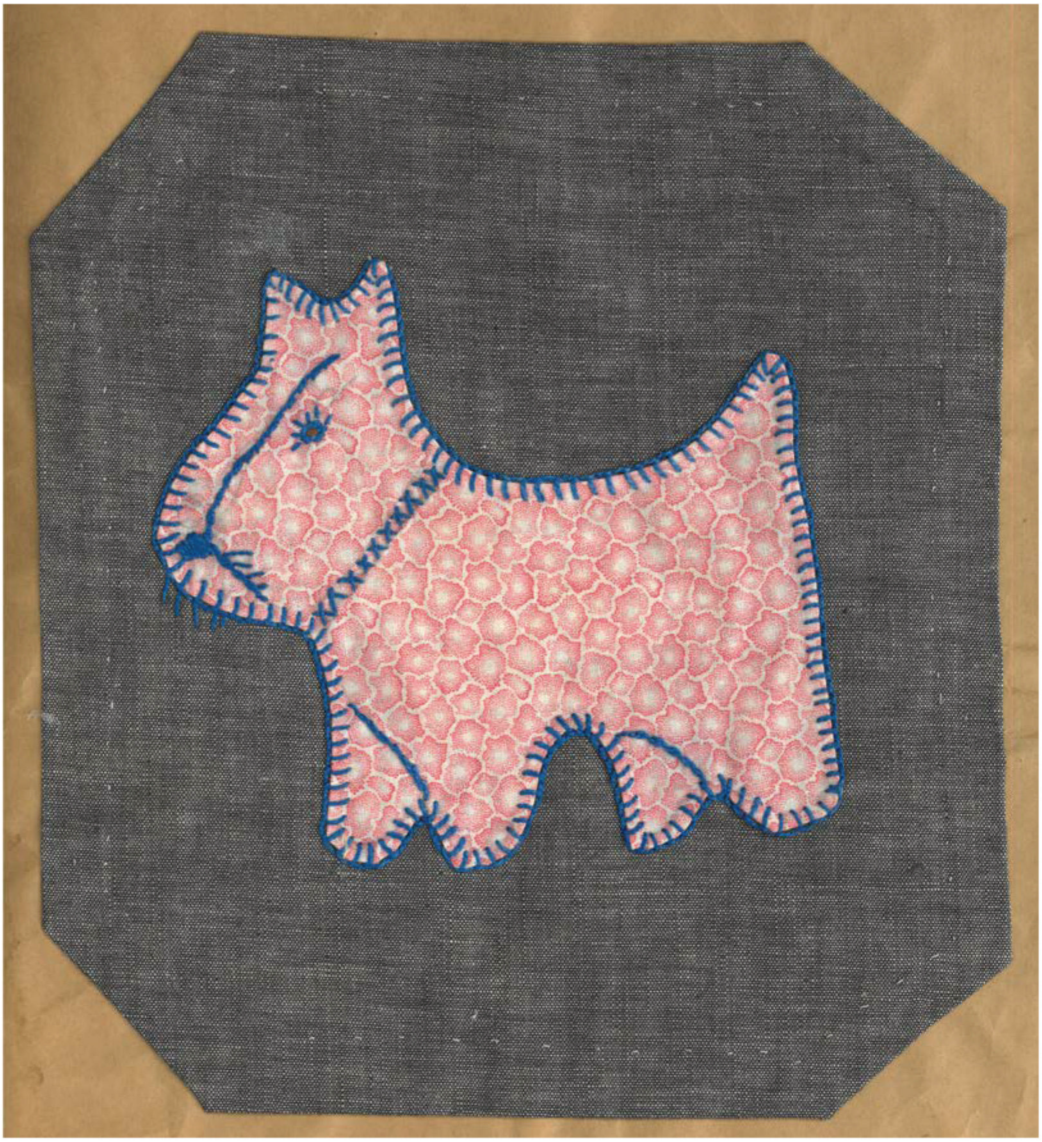


This close-up demonstrates the way the double crochet rows attach to the medallions.

Sewing to Survive

Lillian Drum's WPA Sampler Book

KARIN J. BOHLEKE



This delightful Scottie dog and the geometric background were appliquéd, and the puppy is embroidered with, among others, blanket, outline, satin, cross, and stem stitches.
All photos courtesy of the Fashion Archives and Museum of Shippensburg University unless otherwise noted

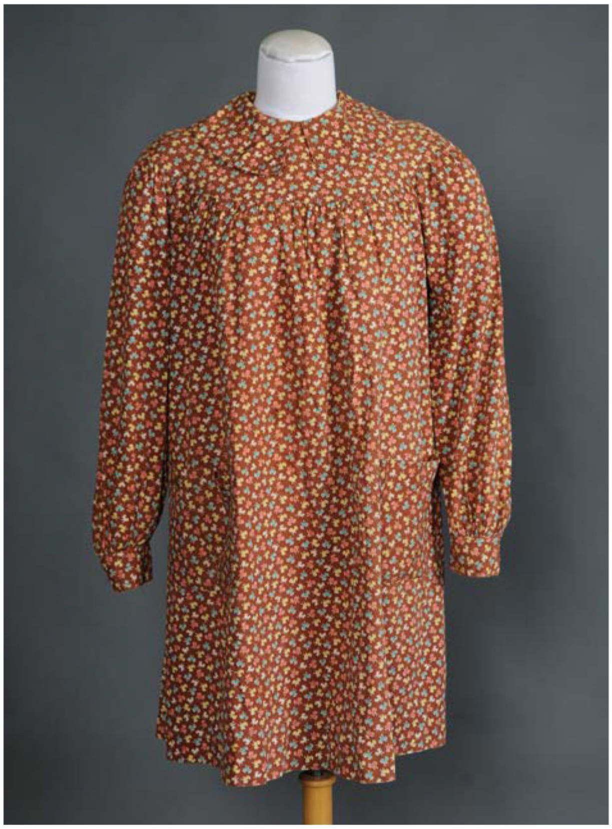
Throughout history, women with insufficient education and skills have struggled to make ends meet and to raise their children. Government programs, such as the 1935–39 Works Progress Administration (WPA)[1], have tried to address this issue, but the demand has often outstripped the organizations' ability to provide. For the fortunate women who gained access to one of these training programs, an acceptance letter was a major triumph.

Lillian Butson Drum (1895–1966) of Carbondale, Pennsylvania, was an impoverished widow with three children when she applied to one of these local WPA education programs. Decades later, her daughter still recalled the anxiety Lillian felt while she waited to receive her acceptance or rejection notice. Fortunately for Lillian, a program to teach sewing skills accepted her. While the family did not retain Lillian's paperwork, it appears that she attended the classes at some point between 1935 and 1936.

LILLIAN'S BACKSTORY

Lillian's family was no stranger to struggle, but she little imagined the straits in which she would find herself. Her father, Charles Butson, had worked as a tin miner in Cornwall, England. When the mines closed due to cheaper ore from abroad, he and the family of his future wife, Alma Jane Trenery, moved to northeastern England, where iron mines were still in operation. The couple wed in 1875. The damp conditions where he worked were ruining his health, so Charles answered an advertisement calling for skilled miners with a knowledge of explosives handling to relocate to Pennsylvania to tap the veins of anthracite coal, an industry that was on the rise. The Butsons seized the opportunity for a better life in the United States and chose Carbondale as their new home, arriving in 1884. Lillian became their first American-born child. Of the 13 children Alma bore, only 6 survived to adulthood.

In 1917, Lillian wed Keith Drum, an engineer in an ice cream production plant. Financially unable to establish an independent household, the newlyweds continued to live with the bride's parents. At this point, the aging Charles and Alma were probably grateful for the assistance. Together, Lillian and Keith had three children: Gertrude (born 1918), Jack (born 1919), and Nancy (born 1926). A series of tragedies struck the family: Alma passed away in 1928, followed by Charles in 1930. They were both elderly, and while their deaths naturally caused the family to grieve, the loss of adults in their seventies was not unexpected. But such was not the case for Lillian's husband: on December 5, 1931, Keith died screaming in pain from an intestinal obstruction. Suddenly, in her late thirties, Lillian was left alone with an incomplete high school education and three children to support. Unable to manage, at one point she sent Gertrude and Jack to live with her sister Ethel in Elmira, New York.


Lillian chose a basic smock for her graduation project.

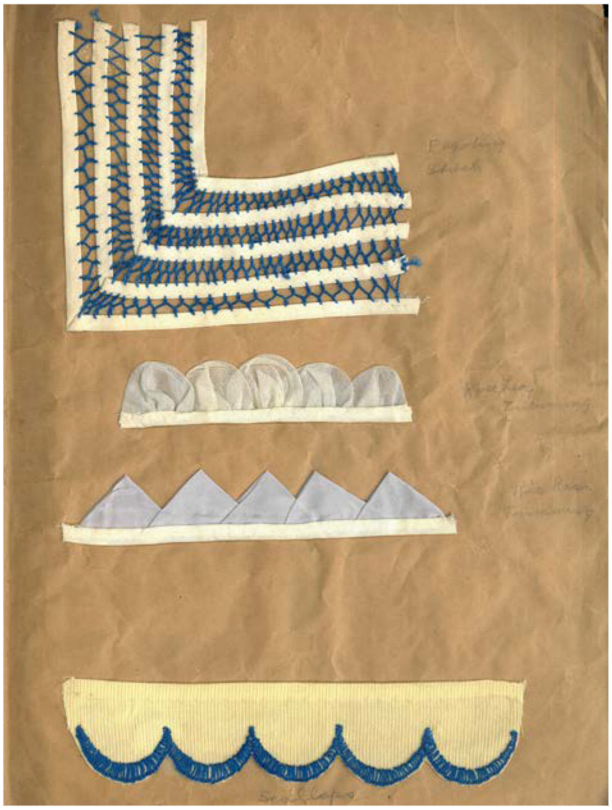
THE SAMPLER BOOK

These are the difficult circumstances under which Lillian turned to the WPA program to provide her with essential sewing skills so that she could support her family. The unknown instructor of the course was firmly anchored in tradition: the students created a book containing samples of each technique. While such books were common during the nineteenth century and into the early twentieth, at this late date, they were waning as an instructional method, particularly given the broader availability of clear and useful textbooks. Lillian preserved not only her sampler book, but also her graduation project. The book is obviously homemade from brown butcher-type paper; consequently, the pages are irregular in size, and a line of machine sewing created a simple spine. There are 12 pages containing examples of various techniques, but the number and duration of the classes and how they relate to the pages remain unknown.

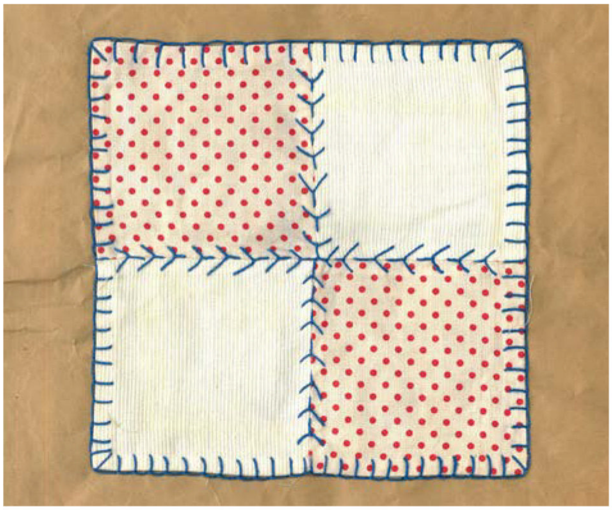
The progression of basic skills is evident in the samples—worked on an evenweave yellow ribbed fabric and often with contrasting blue thread—and also in Lillian's labels. The first page shows that she began with running, basting, diagonal, and back stitches, as well as herringbone, which Lillian called "Tailor's Catch stitch." She also mastered buttonhole bars, snaps, and buttons. Her inexperience with sewing is evident in her uneven work, but she persisted and improved steadily as she completed projects. Seam finishes followed—blanket stitch and overcasting raw edges—and she also learned to darn stockings. Tailor's tacks and a sample placket also appear on the second page and show that Lillian had begun to learn aspects of garment construction. The third page reveals considerable growth in her skills: it displays a hem featuring a mitered corner, a welted pocket, and bound buttonholes, which she called "Pocket Bound with Pocket Piece" and "Inlaid Button Holes [sic]," respectively.

The fourth page illustrates that she advanced to different finishing techniques: plain and slip-stitched hems, French and felled seams, and open seams with overcast edges. The same page contains another loop, eyelets, and her first three buttonholes. Lillian's difficulties in making buttonholes are clearly shown in these first awkward attempts. As the stocking darning lesson on the first page demonstrates, the program placed some emphasis on garment maintenance in the home: the fifth page includes a patch. It also contains a shirt sleeve placket, which would allow Lillian to make a more tailored garment for her son if she chose. Three more seam finishes appear on this page: an overhanded seam, an example of an open seam with the edges turned and sewn, and an example of hemstitching by hand. The various finishing techniques underline the importance of quality construction that could withstand frequent laundering.

As of the sixth page, the lessons clearly shifted from the practical to the ornamental. Simple embroidery graces the pages: French knots turn the blanket stitches mastered earlier into impressionistic flowers. Double and triple feather stitches and a scalloped hem trimmed with open eyelets demonstrate Lillian's increasing competence with buttonhole stitches. Smocking, a popular feature on girls' dresses, also appears for the first time. More elaborate finishes follow on the seventh page: fagoting, soft scallops of contrasting fabric that Lillian labels "Rose Leaf Trimming," and a pointed edging that she calls "Ric Rac [sic] Trimming." A contrasting bias binding in red for a neckline appears next, and for the first time, a jaunty red and white print replaces the ribbed yellow fabric.



Decorative finishes, suitable for soft dress goods such as blouses or dresses, begin on page seven.



The first patchwork square, ornamented with different embroidery techniques, appears on page ten.

Another change in focus illustrates a fresh direction in the lessons as of the ninth page, where the first of three quilting exercises appears. The cheerful dog, which Lillian defined as "Applicate Quilting," suggests an emphasis on sewing for children. Four squares, described as a "Patch Quilt block with Y and Blanket Stitch," and a star-shaped quilt block labeled generically as a "Patch Quilt Block" show that the course reinforced basic skills, such as the blanket stitch, through their application in increasingly complex tasks. The last page contains one final example of smocking.

Successful graduation from the course required a finished garment, and Lillian made a simple smock, choosing a barnyard print featuring tiny roosters. The smock's pristine condition suggests that she treasured it too much to wear it often; certainly, it served as a testament to hard-won skills that she preserved together with her sampler book.

A LIFELONG SKILL

Lillian applied these sewing lessons throughout her life: she made clothing for herself and her youngest daughter, Nancy, as well as curtains for the home. But the content clearly did not prepare her for a career as a seamstress: the course omitted too many practical techniques, such as installing zippers. Her smock was an uncomplicated, loose garment; it does not appear that the custom fitting of complex tailored garments was included in the curriculum. Nor did the WPA instructor work with Lillian long enough to train her hands into careful and even work.

Instead, the course provided a fundamental skill to help her stretch her limited funds by producing some necessary garments throughout her long widowhood. The fact that she continued to sew to the maximum of her ability demonstrates that this government program indeed provided a necessary and lifelong skill whose benefits Lillian recognized and applied.

Despite the tragedies she endured, Lillian did not wallow in bitterness or self-pity: she remained a caring and thoughtful woman who brought joy to those who knew her. The simple WPA course also forged a fresh connection between Lillian and the women in her family through shared knowledge: her mother-in-law, Rilla Drum, supported herself and her four children as a professional dressmaker. When Gertrude was still a child in the 1920s, Rilla had begun instilling sewing skills in Lillian's eldest daughter. Lastly, this is not the Drum family's only WPA story: at age 16, Jack left high school and enrolled in a WPA forestry program. ❖

Lillian Butson Drum
Photo courtesy of Judith Schwenk

NOTES

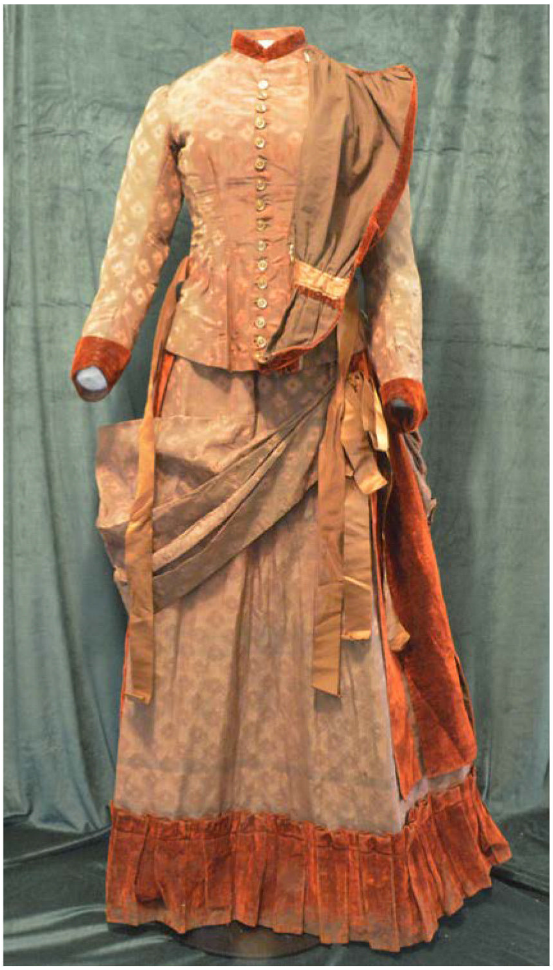
The author would like to thank Lillian's maternal granddaughter, Ms. Judith Schwenk, for answering all of the questions about Lillian and her family, and for generously providing all of the genealogical information.

1. See archives.gov/research/guide-fed-records/groups/069.html for the chronology, name changes, and EAD of the WPA records holdings in the US National Archives. All references to the WPA in this article derive from this archival source.

KARIN J. BOHLEKE is the director of the Fashion Archives and Museum of Shippensburg University and serves as an adjunct professor in Shippensburg's Applied History MA program. She earned her PhD from Yale University. Following in the family footsteps of generations of skilled textile enthusiasts, Karin has been sewing, knitting, embroidering, tatting, and studying the fiber arts since her early childhood. She lectures on costume history, serves as a consultant to museums and historical societies, and applies her needle skills to textile conservation. She and her husband live near Gettysburg, Pennsylvania, where they also teach historic dance.

Maritime Maine's Stitching Legacies

DENEEN STAMBONE



This dress belonged to Henrietta Garey, the wife of a Maine sea captain. *Images courtesy of the author unless otherwise noted*

Imagine yourself living on a merchant marine ship for two to three months at a time in the mid-to-late 1800s. Your space is limited, but your time is plentiful. Perhaps, anticipating your time in a port city or at social gatherings when you return home, your mind turns to fanciful objects: elegant dresses, embellished stockings, dainty gloves. A project with many fine details is a perfect way to while away the hours and to feel a sense of accomplishment at the end. Although few of us have that kind of time today, it is still wonderful to be able to learn about the techniques and materials that were in use and to be able to translate them into a manageable twenty-first-century design.

The staff at the Penobscot Marine Museum recognized that visitors to their museum were interested in developing a more hands-on connection to the artifacts and the history they represent. Nimbly working through the constraints of bitterly cold winters and the pandemic, they designed classes to teach participants the exacting details that made the following textiles so unique to their period, and they presented them in the form of approachable contemporary projects.

WOMEN'S WORK

Although it is not common knowledge, in the mid-to-late 1800s, women sailed on merchant ships. With the choice for sea captains to either travel with their families or leave them behind for months at a time, it was common for families to be on board. The ships they sailed were large enough to have nicely appointed quarters for captains and their families. Photos from the period show sitting rooms that mirrored those on land, with similar chairs, knickknacks, carpets, and even pianos and sewing machines.

Interestingly enough, women at sea were not responsible for so-called "women's work" such as cooking and laundry while they were on board. On ship, these jobs were performed by the steward, not the captain's wife. She might make her children's favorite candy on occasion, but she did not put the daily meals on the table.

PENOBSCOT MARINE MUSEUM

We know many details about life on merchant ships thanks to the Penobscot Marine Museum, in the seacoast village of Searsport on the mid-coast of Maine. According to Jeana Ganskop, the museum's education director, between 1800 and 1950, Searsport was home to 548 sea captains who transported goods around the world. Searsport merchant ships sailed the coast to Boston and New York City and from there to ports of call throughout the Americas and beyond, at times braving the treacherous conditions around Cape Horn and across the ocean to Asia and Australia. Today, Searsport continues as a Maine cargo port, distributing imported goods across the United States and Canada via its onsite rail yard.

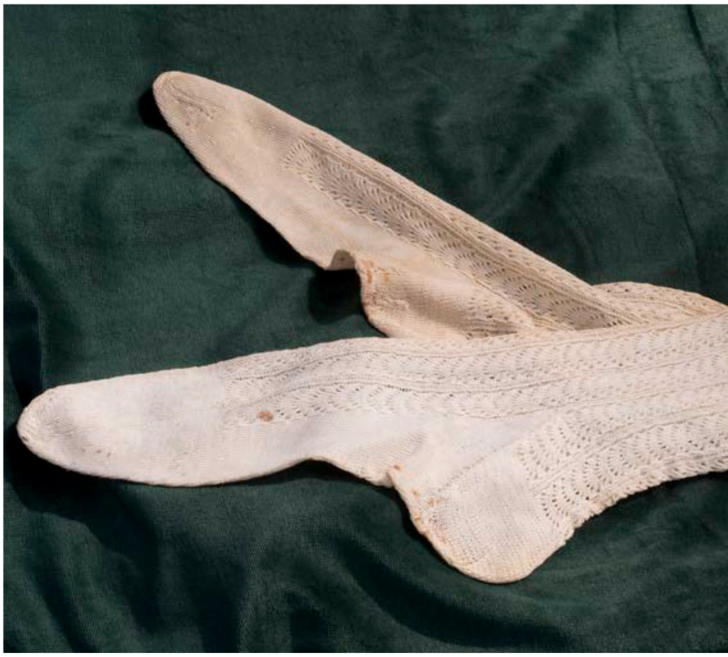
According to Ganskop, what women did for months on end at sea included reading (and rereading) the limited number of books they could bring on board with them; writing diary entries and letters, often in the form of "journal letters," which would span a period of time, documenting day-to-day life on the ship, and were then mailed once in port; playing games and cards with their husbands; and doing various fiber arts, including rug hooking, mending and altering clothes, embroidering, and knitting. "Women made things that were used," emphasized Ganskop. The following three garments that are in the Penobscot museum were used as a basis to demonstrate to a contemporary audience the story of seafaring folk during the nineteenth century.

ABBIE CLIFFORD'S STOCKINGS

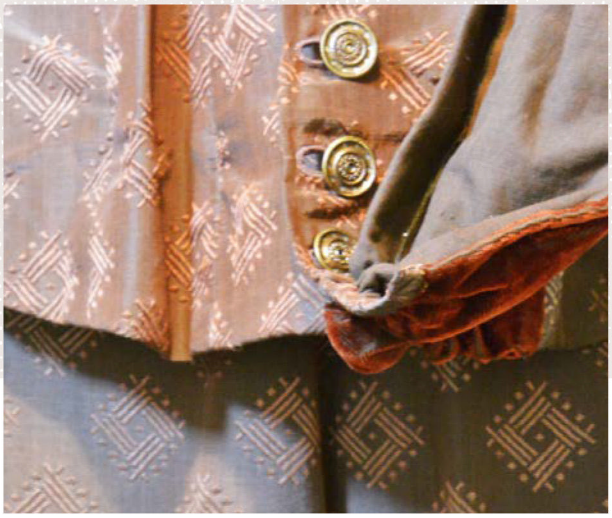
Lovely and of a particularly fine gauge, this pair of stockings in the museum's collection were made by a captain's wife, Abbie Clifford of nearby Stockton Springs. It is unusual for such functional items to survive, since they were typically used until they could no longer serve their purpose. Ganskop speculates that because these delicate, handknit stockings have survived, they must have been special to Abbie. Other artifacts donated with the stockings included a ship's logbook, an account book, loose bills from Captain Clifford's sugar trade in the West Indies and Brazil, a family photo album, and an embroidered silk shawl presented to Abbie in Hong Kong around 1870.

The account book seems to lend credence to the idea that Abbie learned navigation while aboard. Indeed, as revealed by the logbook, Abbie eventually captained her namesake, the *Abbie Clifford*, on a trip from Pernambuco, Brazil, to New York City. The ship left port in Pernambuco on March 27, 1872, during an outbreak of yellow fever. In addition to noting the weather, the captain's log for March 16 states that "Cook went to the hospital." Two days later, another man went to the hospital, followed by the second mate and yet another man. Just a few days later came the notation, "Cook died in hospital." On March 22, with the second mate back from the hospital, Captain Clifford made the decision to sail. "Unfortunately, they took the illness with them," notes Libby Meier, a knitter and assistant curator for the Hart Nautical Collections at the MIT Museum.

The March 31 entry reads, "Capt & wife very sick." Just a few days later, on April 5, the captain is recorded as having died, but the entry continues,



Note the delicate lacework on the lower portion of these stockings made by Abbie Clifford.



Henrietta Garey's dress features handsewn buttonholes.

Fisherman's mittens, knitted by Fanny Johnson

"Mrs C some better." At this time, the log shows evidence that the first mate had assumed navigation of the ship. In the log's entry for the very next day, however, the handwriting has changed, and it notes, "The [first] Mate taken sick." At this point, the inexperienced second mate was thrust into responsibility for the ship. Unsure how to navigate, the mate stopped recording the ship's position, and the vessel drifted for several days. On April 10, the first mate died, at which point the log notes, "The ship Navigated by the capt wife." Rather than retreating to the nearest port, Abbie Clifford sailed her cargo to its intended destination in New York, at which point, she gave up her short career as merchant ship captain.

For the sock knitting class at the Penobscot Marine Museum, Meier studied Abbie's stockings, researched period stitch patterns, and reverse-engineered Abbie's process in order to create a sock pattern of a manageable gauge based upon the original stockings. Participants knit along during the online workshop while learning more about Abbie from the account and logbooks that were donated with the stockings.

HENRIETTA GAREY'S DRESS

A highlight of the collection is an 1884 silk brocade and velvet dress owned and worn by Henrietta ("Nettie") Garey. Nettie was born in Searsport, daughter of a master shipbuilder. She married a sea captain, and their honeymoon was a working voyage on the *S. F. Hersey*, a ship Nettie's father had built. They boarded the *Hersey* in Boston, bound for Australia and then to Hong Kong and to Manila before returning home via New York.

Nettie's dress was made of luxury fabrics, clearly meant for special occasions rather than for everyday wear, but silk was not uncommon. Indeed, as letters of the time report, such goods could easily be acquired in port (which was also where one wore one's special clothing), often at fair prices. It was not even necessary to disembark to access local goods, as peddlers would paddle out shipside to sell their wares. Of this dress, Nettie wrote, "I wore it in Australia on Christmas and on Boxing Day to the races, which is a big day in Australia."

The dress required all kinds of underpinnings that were necessary to give such dresses their shape, including a "lobster tail" bustle, corset, and petticoats. Nettie's dress is an example from the late bustle era, when bustles were reduced in size and bodices were elongated past the natural waist.

By the middle of the nineteenth century, sewing machines were readily available, but they were only capable of producing a straight stitch, so much of the finishing of a garment still needed to be completed by hand. Nettie's dress features a velvet collar and trim, including box pleats; is supported by boning; and is lined with polished cotton. One can easily see tiny whipstitches encasing the seams inside as well as handsewn buttonholes. There's even a pocket stashed in the sash draped across the front skirt.

For this workshop, Anneliese Meck of the Genesee Country Village and Museum (Mumford, New York) modeled a similar reproduction piece with the underpinnings that were necessary to give such dresses their shape, and Belfast, Maine, fiber artist and Belfast Fiberarts shop owner Alice Seeger taught students some of the hand sewing techniques that were in use during that time period.

CHEBEAGUE ISLAND FISHERMAN'S WET MITTENS

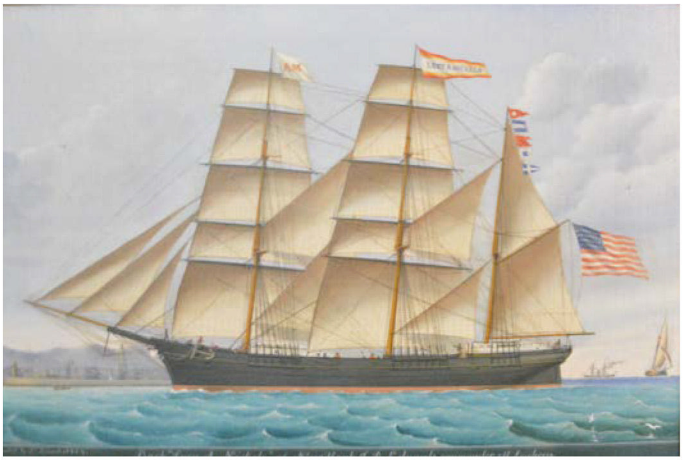
Before the development of rubber gloves, men participating in Maine's fishing industry wore wool mittens knitted by their wives. Donated mittens knitted by Fanny Johnson of Winterport, Maine, for her husband demonstrate the difference in size, and subsequently in water resistance and warmth, between unfulled knit mittens and those that have been fulled (subjected to moisture, heat, and friction to produce a felted item). Wool mittens keep fishermen's hands surprisingly warm, even under consistently wet conditions, because of wool's natural wicking properties, because of the lanolin in the wool, and because ice that forms on the outside of the mittens insulates the skin underneath.

Fanny's mittens, one of three pairs of mittens in the museum's collection, were knitted of 100 percent two-ply wool from the Briggs & Little store of New Brunswick, Canada, which is still in existence near where Fanny's grandparents once lived. Fanny Johnson reported to the museum that the knitting pattern for these mittens was three generations old.

As Robin Hansen, a Maine folklorist specializing in traditional mitten patterns, notes in an article for *New England Today*, "in many fishing communities, the art of knitting fishermen's mittens has been lost." The article reprints a pattern, used in the museum's workshop, that was developed by the women of the Chebeague Island [Maine] Methodist Church Ladies Aid from a single pair left behind when Minnie Doughty, the last person who knew the pattern, passed on.

The mittens were knitted oversized to allow for shrinkage. From there, the fishermen would soak the mittens in icy cold salt water, stamp on them, and heat them over the warmth and steam from the ship's engine manifold, which was water cooled. This process was repeated several times to full the mittens. When fulled—and wet—the mittens had superior insulative properties. Lanolin from the wool combined with oils from the fish used for bait to keep the mittens water resistant.

Participants in this class knitted mittens, and Penobscot Marine Museum curator Cipperly Good treated them to a demonstration of techniques for fulling "in the wild."


This serene painting of a nineteenth-century ship graces the walls of the Penobscot museum.

SHARING THE TREASURE

The museum sought ways to promote their unique collection and to preserve heritage techniques. "We wanted to present something experiential," noted Ganskop. "We had applied for and received a grant from the Belvedere Traditional Handcrafts Fund [which focuses on preserving traditional Maine handcrafts]. This allowed us to accumulate more robust information on our collection and to share some of our artifacts through online workshops."

"The online programming format," said Ganskop, "made it possible for us to bring participants closer to the artifacts than we would have been able to do in person." The three online workshops, which included a combination of live presentations, pre-recorded videos, and hands-on needlecrafts, were devised to bring the unique techniques used for Abbie Clifford's stockings, Henrietta Garey's dress, and Fanny Johnson's mittens to the public—nineteenth-century skills for a twenty-first-century audience. ❖

RESOURCES

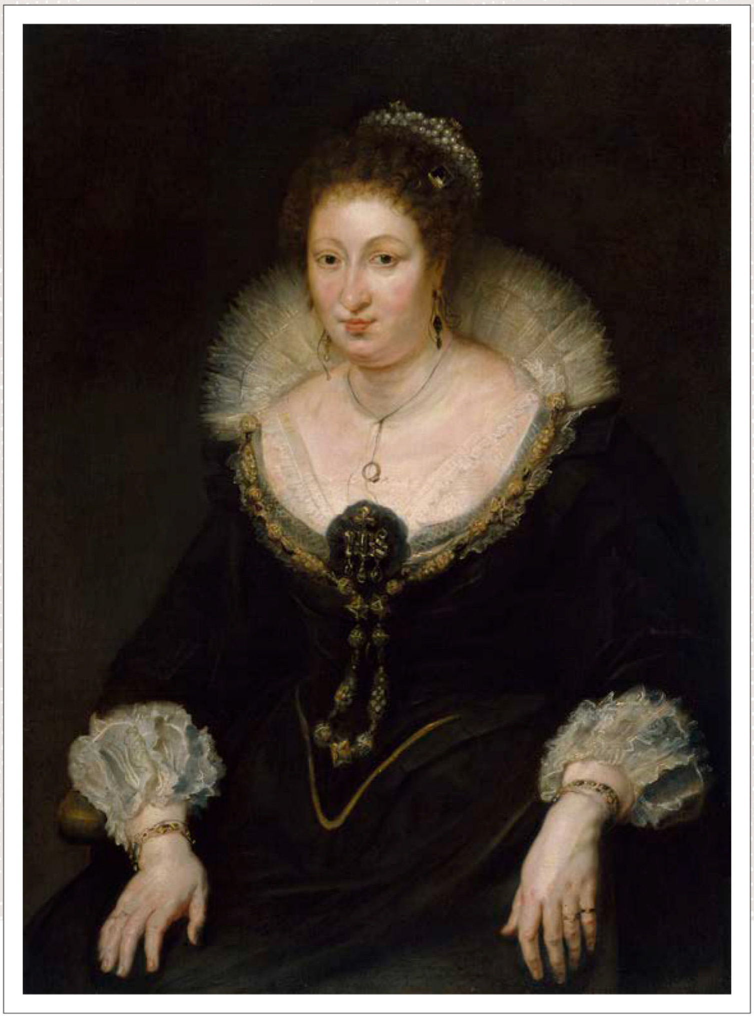
Hansen, Robin. "New England Boiled Wool Mittens," *New England Today*, Jan. 3, 2022, newengland.com/today/living/crafts/boiled-wool-mittens. This pattern is also available on Ravelry: ravelry.com/patterns/library/chebeague-island-fishermans-wet-mittens.

Penobscot Marine Museum, penobscotmarinemuseum.org.

DENEEN STAMBONE is a happy transplant to Belfast, Maine—near Searsport—which has a working waterfront of its own. In addition to being enchanted with the maritime history of her chosen home, she indulges her love of color and texture through sewing, hand-dyeing fabrics, photography, and printmaking.

The Birth of the Knitting Pattern Industry

LIZ KRISTAN



Lady Alethea Talbot, Countess of Arundel, by Peter Paul Rubens, 1620. Lady Talbot published what is believed to be the earliest English-language knitting pattern. *Website of the Museu Nacional d'Art de Catalunya of Barcelona, museunacional.cat*

It's easy to take the brilliance of the modern knitting pattern for granted. We can find books full of them at local bookstores and libraries. Yarn stores display tempting patterns alongside suitable yarns. Hundreds of thousands of them—free and for purchase—are scattered across the internet.

Regardless of where we found them or who wrote them, we expect English-language knitting patterns to use standard abbreviations and chart symbols. We also can expect certain niceties, such as photos of the finished object, the knowledge that the pattern has been tested, and the recommended needle size. Many designers include contact information in case the knitter needs clarification or spots an error. Surprisingly, these standards are recent developments in knitting history.

IN THEIR OWN TERMS

The earliest-known English-language knitting pattern was published in 1655 in the book *Natura Exenterata: Or Nature Unbowelled by the Most Exquisite*

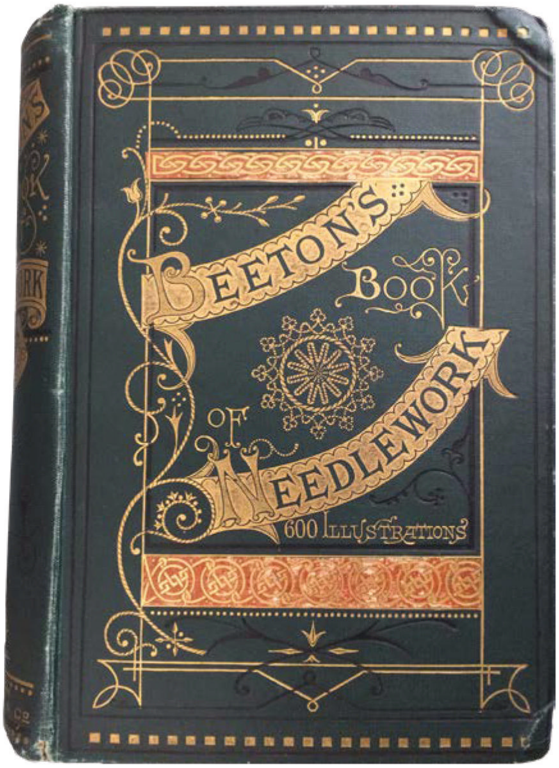
Anatomizers of Her. Natura Exenterata is posthumously attributed to "The most Illustrious & most excellent Lady, the Lady Alathea Talbot &c. Countesse of Arundell & Surry & the first Countesse of England" under the pseudonym of "Philiatros," a name associated with nonphysicians who had an interest in medicine.[1] Lady Alathea earned this nickname through her own experimentation as well as her financial support of scientists, and *Natura Exenterata* is one of the first scientific works attributed to an English woman.[2] The text is primarily composed of recipes for herbal remedies but, about halfway through the book, readers will discover instructions for creating textiles, including a single knitting pattern, titled "The order how to knit a Hose."[3]

Only the skeleton of a modern-day pattern is evident, and it would take serious math and experimentation to re-create. However, Talbot was not a "bad" knitwear designer; she probably assumed that the reader would already have a basic understanding of the hose-making process or that they would have access to a more experienced knitter's guidance. She also wrote this pattern at a time in the Western world when standards for weights, measurements, or timekeeping did not yet exist. In her world, each village kept what was called "local time," which could have been several minutes faster or slower than what the time was thought to be in the next town over.[4] Concern about universally agreed upon knitting needle sizes was not a top priority.

The knitting pattern industry as we know it today did not exist before the mid-nineteenth century. Before that time, books were expensive, and many English-speaking people in both America and Europe were illiterate. Knowledge of knitting was passed on orally from generation to generation, in the same manner as herbal remedies or folktales would have been.

Until the Industrial Revolution, patterns were published infrequently and usually hidden in larger works on unrelated subjects, such as in *Natura Exenterata*. Many of the first works devoted entirely to knitting patterns were self-published by the designers themselves. As the price of books fell and literacy rates rose, established publishing houses first in England and then soon after in America also began to sell pattern books to a knowledge-hungry public.

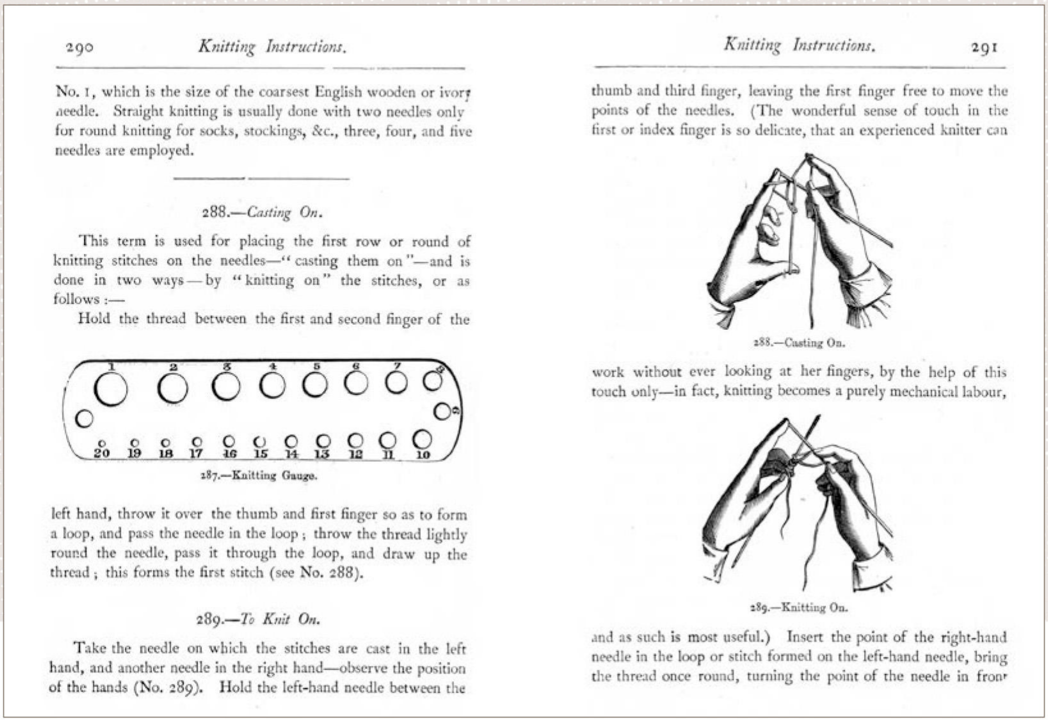
It wasn't until the nineteenth century that the creation of standards became desirable. The Industrial Revolution and the rise of mass manufacturing, international travel, and interindustry collaborations required a uniformity of nearly every aspect of human life. Eventually even the knitting pattern industry would become standardized. During those first few decades of growth, there was a great unevenness in the way knitting patterns were written and presented, as each author sought to set their own standard.



The 1870 book known informally as "Mrs. Beeton's" features clear step-by-step directions teaching the reader how to knit, stitch patterns, and complete projects such as stockings and antimacassars. (Please visit pieceworkmagazine.com for more details on this title.)

Some styles of pattern writing were too complex and too weird to become accepted practice. From one book to the next, a purl might be called a "pearl," a "backstitch," a "ribbed stitch," or a "seam stitch," depending on the author's preferences. It's interesting to consider some of the best-selling pattern authors of the time and to see who landed on the "right" and "wrong" sides of knitting history.

An examination of these works is enlightening. The second edition of *Instructions on Needle-Work and Knitting* (1838) describes the pattern using a spreadsheet, rather than a chart or long-form written instructions. In the pattern for "Stockings and Socks," the rows of the spreadsheet are used to indicate the sizes, numbered 1st, 2nd, 3rd, etc. The columns are used to note the section of the sock the knitter is working on, such as "Stitches cast on" and "Turns [rows] to Narrowing." For example, a knitter who consults the spreadsheet will find that in order to make the first size, the knitter would need to cast on 73 stitches, with 24 on the first two needles and 25



290 *Knitting Instructions.*

No. 1, which is the size of the coarsest English wooden or ivory needle. Straight knitting is usually done with two needles only for round knitting for socks, stockings, &c., three, four, and five needles are employed.

288.—*Casting On.*

This term is used for placing the first row or round of knitting stitches on the needles—"casting them on"—and is done in two ways—by "knitting on" the stitches, or as follows :—

Hold the thread between the first and second finger of the left hand, throw it over the thumb and first finger so as to form a loop, and pass the needle in the loop ; throw the thread lightly round the needle, pass it through the loop, and draw up the thread ; this forms the first stitch (see No. 288).

287.—Knitting Gauge.

289.—*To Knit On.*

Take the needle on which the stitches are cast in the left hand, and another needle in the right hand—observe the position of the hands (No. 289). Hold the left-hand needle between the

Knitting Instructions. 291

thumb and third finger, leaving the first finger free to move the points of the needles. (The wonderful sense of touch in the first or index finger is so delicate, that an experienced knitter can work without ever looking at her fingers, by the help of this touch only—in fact, knitting becomes a purely mechanical labour, and as such is most useful.) Insert the point of the right-hand needle in the loop or stitch formed on the left-hand needle, bring the thread once round, turning the point of the needle in fron

288.—Casting On.

289.—Knitting On.

The elegant drawings and informative text in Mrs. Beeton's are quite similar to those found in twenty-first-century books.

on the third. Rather than including an illustration or a written description of the final object, the authors pasted a miniature version of an actual sock onto the opposite page. The name of the knitter of the tiny sock is sadly lost to time.[5]

Jane Gaugain was an early adopter of abbreviations, although she did not employ the same ones we use today. She wrote under the name of Mrs. Gaugain and published 16 internationally successful instructional books between 1840 and 1860. While she never included gauge and only some of her patterns had illustrations, other elements of her work are strikingly modern. She created her own unique dictionary, where, for example, A stood for "s1, k2tog, psso." B stood for "purl," while P stood for "knit." (Gaugain, along with many authors of the period, referred to purls as "backstitches," and the P meant "knit plain.")

Some of her abbreviations aren't even letters, like the upside-down *F*, which stood for "bring the yarn to the back." Some of her patterns for shaped objects are extremely clever, such as the "Pyrenees Knit Scarf," which can be found in her first book, *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting and Crochet Work* (1840). In this pattern she arranged long strings of letters and numbers into the shape of a triangle, mimicking the finished scarf. At the same time, she claims in her preface that all but three of the patterns (she does not specify which three) had been "tested by others."[6]

Another knitting pattern designer of the time, who published under the name "Miss Ronaldson," wrote the *Gift Book of Useful and Ornamental Knitting, Netting, and Crochet Work* in 1855. Similar to most writers of the time, she did not include gauge, final measurements, or illustrations of the final project. Like Gaugain, Ronaldson was the creator of her own defunct abbreviation method. Unlike Gaugain, who used superscripts to indicate how many times to repeat a stitch, Ronaldson wrote out most of the stitches individually.[7] Since Ronaldson used *1* to indicate knitting one stitch and *0* for a yarnover, some of her lacy patterns look remarkably like computer binary code.

TIME FOR A CHANGE

In her 1885 *Knitting and Crochet: A Guide to the Use of the Needle and the Hook*, the feminist and journalist Jane Croly (under her pen name of Jenny June) lamented the inconsistencies she found in contemporary knitting patterns. She states in her preface that, in other author's patterns, "Descriptions and directions usually leave one-half, at least, to the imagination," and she assures readers of her own commitment to pattern-writing clarity. Ironically, she included in her own book several pages of a sock pattern told entirely in rhyme.[8]

While these are some of the most striking examples from the early days of the knitting pattern industry, nearly every author made decisions that would leave knitters accustomed to twenty-first-century standards of publishing scratching their heads. In one bold claim from 1847, Marie Jane Cooper wrote in her preface to *The New Guide to Knitting and Crochet* that the reader need not be worried about the accuracy of the patterns, not because they had been methodically tested but because "the Authoress . . . warrants them correct."[9]

In 1867, Mrs. Cornelia Mee and Miss Mary Austin, authors of the *First Series of the Knitter's Companion*, were some of the earliest authors to offer recommendations for the yarn weight and knitting needle sizes for many of their patterns. As useful as that information may be, their "Gentleman's Waistcoat" pattern asks the knitter to make two large moss-stitch squares and then send them away to a tailor to be "[made] up."[10] Miss Lambert spiced up her 1851 *Hand-Book of Needlework* by throwing in a single knitting pattern in French without offering an equivalent English translation. No other French patterns are provided, and no explanation is given as to why that single pattern for "Bonnets de nuit d'hommes" (men's sleeping cap) would need to be in another language.[11]

The Evolution

The reasons for how or why pattern writing was totally standardized are unclear. There were no international conferences or celebrated academic studies on why it might be a good idea to give the knitter the required gauge. It also cannot be pinpointed when these standards became the norm; perhaps the many nineteenth century ladies' magazines that included knitting patterns grew a larger audience of knitters who were frustrated with inconsistencies between authors and some of the conventions may have begun to take root as a result. By 1900, most designers began to use the same standard abbreviations we use today. By the start of WWI, most patterns made note of the bust/chest size and provided photographs of the finished objects.

By the 1940s, multi-sized patterns began to appear with more frequency. Perhaps these changes were prompted by the invisible hand of the market as consumers purchased patterns that were written clearly and provided more information over those that were deemed to be confusing. Perhaps behind-the-scenes editors at publishing and yarn companies finally determined a more universal style of notation. The next time we sit down to enjoy a new pattern, it is worth considering the challenges our knitting forebearers faced. ❖

Notes

1. Petros Bouras-Vallianatos, *Innovation in Byzantine Medicine: The Writings of John Zacharias Aktouarios* (c.1275–c.1330) (Oxford 2020).

2. Jennifer Rabe, "Mediating Between Art and Nature: The Countess of Arundel at Tart Hall," *Sites of Mediation: Connected Histories of Places, Processes, and Objects in Europe and Beyond, 1450–1650*, Susanna Burghartz, Lucas Burkart, and Christine Göttler, editors (2016): 183–210.

3. Philiatros [Alathea Talbot], *Natura Exenterata: Or Nature Unbowelled by the Most Exquisite Anatomizers of Her* (London, 1655).

4. Eviatar Zerubavel, "The Standardization of Time: A Sociohistorical Perspective," *American Journal of Sociology* 88, no. 1 (July 1982): 1–23.

5. National Society for Promoting the Education of the Poor in the Principles of the Established Church, *Instructions on Needle-Work and Knitting*, 2nd ed. (London, 1838).

6. Mrs. Gaugain [Jane Gaugain], *The Lady's Assistant for Executing Useful and Fancy Designs in Knitting, Netting and Crochet Work* (Edinburgh, 1840).

7. Miss Ronaldson, *Gift Book of Useful and Ornamental Knitting, Netting, and Crochet Work* (London, 1855).

8. Jenny June [Jane Croly], *Knitting and Crochet: A Guide to the Use of the Needle and the Hook* (New York, 1885).

9. Marie Jane Cooper, *The New Guide to Knitting and Crochet*, 3rd ed. (London, 1847).

10. Mrs. Mee and Miss Austin [Cornelia Mee and Mary Austin], *First Series of the Knitter's Companion* (London, 1867).

11. Miss Lambert [Frances Lambert], *The Hand-Book of Needlework* (Philadelphia, 1851).

LIZ KRISTAN (she/her) is a librarian by day and a knitting historian by night. Her idea of a good time is browsing digital archives in search of forgotten stories. She lives in the Chicago suburbs with her husband and is currently researching a biography of the performer Cliff "Ukulele Ike" Edwards. More information on her work can be found at linktr.ee/lizkristan.

PIECEWORK Retail Shop Directory

ARIZONA
Fiber Creek
Suite 123
1046 Willow Creek Rd
Prescott, AZ 86301
(928) 717-1774
fibercreekprescott.com

CALIFORNIA
Lacis Museum of Lace & Textiles
2982 Adeline St
Berkeley, CA 94703
(510) 843-7290
lacis.com

Needlecraft Cottage
870 Grand Ave
San Diego, CA 92109
(858) 272-8185
needlecraftcottagesd.com

COLORADO
Lambspun of Colorado
1101 E Lincoln Ave
Fort Collins, CO 80524
(800) 558-5262
lambspun.com

FLORIDA
A Good Yarn
5736 Clark Rd
Sarasota FL 34233
www.agoodyarnsarasota.com

ILLINOIS
Fine Line Creative Arts Center
37W570 Bolcum Rd.
St Charles, IL, 60175
(630) 584-9443
fineline.org

IOWA
Blue Heron Knittery
300 W Water St
Decorah, IA 52101
(563) 517-1059
blueheronknittery.com

KENTUCKY
LSH Creations
1584 Wellesley Dr.
Lexington, KY 40513
(859) 321-7831
lshcreations.com

MAINE
Belfast Fiber Arts
171 High St. Ste 8
Belfast, ME 04915
(207) 323-5248
belfastfiberarts.com

MASSACHUSETTS
WEBS - America's Yarn Store
75 Service Center Rd
Northhampton, MA 01060
(800) 367-9327
yarn.com

MICHIGAN
Chicks With Sticks, LLC
5401-3 Portage Rd
Kalamazoo, MI 49002
(269)552-9276
chickswithsticksyarns.com

Stash Crafters Lounge
115 Cleveland Avenue
Ishpeming, MI 49849
(906) 458-0626

The Hen House Quilt Shop
211 S Cochran Ave
Charlotte, MI 48813
(517) 543-6454
thehenhousemi.com

Tawas Bay Yarn Co
1820 East US 23
East Tawas, MI 48730
(989) 362-4463
tawasbayyarn.com

Timeless Stitches
112 N Evans St #3
Tecumseh, MI 49286
(517) 423-0808

MINNESOTA
Ingebretsen's
1601 E Lake St
Minneapolis, MN 55407
(612) 729-9333
ingebretsens.com

Rocking Horse Farm Knitshop
25636 County Rd 74
St Cloud, MN 56301
(320) 252-2996

Stitchville USA
12945 Ridgedale Dr
Minnetonka, MN 55305
(952) 474-1700
stitchville.com

MISSOURI
Cecilia's Samplers
2652 Shepherd of the Hills Expressway
Branson, MO 65616
417-336-5016
www.ceciliassamplers.com

Hillcreek Yarn Shoppe
4093 E. Ketterer Rd
Columbia, MO 65202
(573) 825-6130
hillcreekyarn.com

MONTANA
Camas Creek Cottage
139 Main St
Kalispell, MT 59901
(406) 755-YARN
camascreekcottage.com

Beads Yarns & Threads
2100 Stephens Ave #109
Missoula, MT 59801
(406) 543-9368

NEBRASKA
Plum Nelly
743 W 2nd Street
Hastings, NE 68901
(402) 462-2490
theplumnelly.com

NEW HAMPSHIRE
Lilac + Finch Yarn and Weavery
66 Hanover Street,
Suite 303
Manchester, NH 03101
(603) 856-5457

NEW YORK
Spinning Room of Altamont
190 Main Street
Altamont, NY 12009
(518) 861-0038
spinningroom.net

Fiber Kingdom
137 E Broadway
Salem, NY 12865
(518) 854-7225
fiberkingdom.com

NORTH CAROLINA
Studio 256
106 S Greene Street
Wadesboro, NC 28170
(704) 507-1160
Studio256.online

The Tail Spinner
109 North Wilmington Street
Richlands, NC 28574
(910) 324-6166
www.thetailspinner.com

Yadkin Valley Fiber Center
321 East Main St.
Elkin, NC 28621
(919) 260-9725
yadkinvalleyfibercenter.org

OREGON
Acorns & Threads
4475 SW Scholls Ferry Rd
#158
Portland, OR 97225
(503) 292-4457
acornsandthreads.com

Little Hawk Yarns
544 SE Main Street
Roseburg, OR 97470
(458) 262-0046
www.littlehawkyarns.com

PENNSYLVANIA
Needle & Thread Design
2215 Fairfield Rd
Gettysburg, PA 17325
(717) 334-4011
needleandthread.biz

SOUTH CAROLINA
LoftyFiber
415 E 1st Ave
Easley, SC 29640
(864) 810-4747
loftyfiber.com

SOUTH DAKOTA
Fall River Fibers
631 North River St
Hot Springs, SD 57747
(605) 890-2750
FallRiverFibers.com

TENNESSEE
Walther Handmade
316 Trenton Street
Harriman, TN 37748
(865) 432-1044
www.waltherhandmade.com

UTAH
Desert Thread
29 E Center St
Moab, UT 84532
(435) 259-8404
desertthread.com

Needlepoint Joint
241 25th St
Ogden, UT 84401
(801) 394-4355
needlepointjoint.com

VERMONT
Six Loose Ladies Yarn & Fiber Shop
287 Main Street
Chester, VT 05143
(802) 875-7373
sixlooseladies.com

VIRGINIA
Yarn Seasons
13105 Booker T Washington Hwy
Suite 3B
Hardy, VA 24092
(540) 420-1289
www.yarnseasons.com

WASHINGTON

Sheeps Clothing
3311 W Clearwater Ave, STE B120
Kennewick, WA 99336
(509) 734-2484
aknottyhabit.com

WYOMING

The
Fiber
House

The Fiber House
146 Coffeen Ave
Sheridan, WY 82801
Vendors for Schacht, Ashford, and Kromski wheels and looms. Supplies for all fiber arts needs. Individual and group classes. See our website for more.
(877) 673-0383
thefiberhouse.com

CANADA

Indigo Hill
26 Main St East
P.O. Box 963
Vankleek Hill, ON K0B1R0
(613) 306-1834
indigohilldyestudio.ca

Stitchers Muse Needleart
#101 - 890 Crace Street
Nanaimo, BC V9R 2T3
(250) 591-6873
thestitchersmuse.com

UNITED KINGDOM

George Weil & Sons
Old Portsmouth Rd
Peasmarsh, Guildford GU3 1LZ
01483 565 800
georgeweil.com

The Handweavers Studio and Gallery
140 Seven Sisters Road,
London N7 7NS
020 7272 1891
handweavers.co.uk

Contact Michaela Kimbrough for magazine standing order opportunities.
mkimbrough@longthreadmedia.com

Issue Date for Circulation Data Below, *PieceWork* Fall 2022. Total Number of Copies—Average number of copies each issue during preceding 12 months is twenty thousand eighty-three; number of copies of single issue published nearest to filing date is nineteen thousand four hundred eighty. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541—Average number of copies each issue during preceding 12 months is ten thousand nine hundred five; number of copies of single issue published nearest to filing date is ten thousand four hundred fifty-four. Mailed In-County Paid Subscriptions Stated on PS Form 3541— Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and other Paid Distribution Outside USPS—Average number of copies each issue during preceding 12 months is two thousand five hundred thirteen; number of copies of single issue published nearest to filing date is two thousand three hundred eighty-five. Paid Distribution by Other Classes of Mail Through the USPS—Average number of copies each issue during preceding 12 months is one thousand fifty-one; number of copies of single issue published nearest to filing date is one thousand fifty-eight. Total Paid Distribution—Average number of copies each issue during preceding 12 months is fourteen thousand four hundred seventy; number of copies of single issue published nearest to filing date is thirteen thousand eight hundred ninety-seven. Free or Nominal Rate Outside-County Copies included on PS Form 3541— Average number of copies each issue during preceding 12 months is twenty-one; number of copies of single issue published nearest to filing date is twenty-three. Free or Nominal Rate In-County Copies Included on PS Form 3541— Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Free or Nominal Rate Copies Mailed at Other Classes Through the USPS—Average number of copies each issue during preceding 12 months is zero; number of copies of single issue published nearest to filing date is zero. Free or Nominal Rate Distribution Outside the Mail (shows & festivals)—Average number of copies each issue during preceding 12 months is forty-nine; number of copies of single issue published nearest to filing date is zero. Total Free or Nominal Rate Distribution—Average number of copies each issue during preceding 12 months is seventy; number of copies of single issue published nearest to filing date is twenty-three. Total Distribution—Average number of copies each issue during preceding 12 months is fourteen thousand five hundred forty; number of copies of single issue published nearest to filing date is thirteen thousand nine hundred twenty. Copies not Distributed—Average number of copies each issue during preceding 12 months is five thousand five hundred forty-three; number of copies of single issue published nearest to filing date is five thousand five hundred sixty. Total—Average number of copies each issue during preceding 12 months is twenty thousand eighty-three; number of copies of single issue published nearest to filing date is nineteen thousand four hundred eighty. Percent Paid—Average number of copies each issue during preceding 12 months is ninety-nine point fifty-two percent; number of copies of single issue published nearest to filing date is ninety-nine point eighty-three percent. Paid Electronic Copies—Average number of copies each issue during preceding 12 months is one thousand four hundred thirty-six; number of copies of single issue published nearest to filing date is one thousand four hundred twenty. Total Paid Print Copies + Paid Electronic Copies—Average number of copies each issue during preceding 12 months is fifteen thousand nine hundred five; number of copies of single issue published nearest to filing date is fifteen thousand three hundred seventeen. Total Print Distribution + Paid Electronic Copies—Average number of copies each issue during preceding 12 months is fifteen thousand nine hundred seventy-six; number of copies of single issue published nearest to filing date is fifteen thousand three hundred forty. Percent Paid (Both Print & Electronic Copies)—Average number of copies each issue during preceding 12 months is ninety-nine point fifty-six percent; number of copies of single issue published nearest to filing date is ninety-nine point eighty-five percent. I certify that all information furnished here is true and complete. John P. Bolton, Publisher.

Stories of Cloth, Thread, and Their Makers

the long thread PODCAST

Start Listening Today!

SEASON 5 STREAMING NOW

LONGTHREADMEDIA.COM/PODCAST

SPONSORED BY
Handweaving.net
TREENWAY silks
www.treenwaysilks.com

AVAILABLE ON
Apple
Spotify
Google

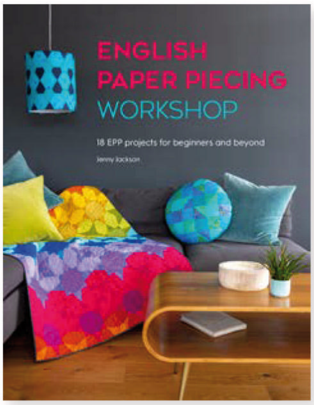
long thread MEDIA

Bookmarks

Beginner-friendly selections that
will help you learn a rewarding new craft

100
CROCHET
TILES
Charts and patterns for crochet motifs inspired by decorative tiles
EDITED BY SARAH CALLARD

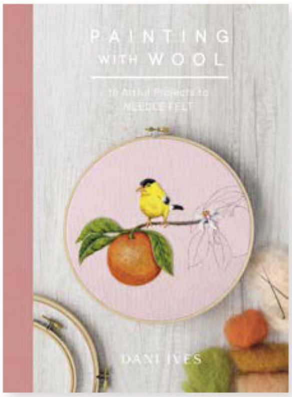
100 Crochet Tiles:
Charts and Patterns for Crochet Motifs
Inspired by Decorative Tiles
Sarah Callard, editor
Exeter, UK: David & Charles, 2022. Paperback,
176 pages, $25. ISBN 9781446308950.


ENGLISH
PAPER PIECING
WORKSHOP
18 EPP projects for beginners and beyond
Jenny Jackson

English Paper Piecing Workshop:
18 EPP Projects for
Beginners and Beyond
Jenny Jackson
Exeter, UK: David & Charles, 2022. Paperback,
128 pages, $25. ISBN 9781446309049.

Lovely Little
EMBROIDERIES
19 Dimensional Flower Bouquet
Designs for Hand Stitching
Beth
Stackhouse

Lovely Little Embroideries:
19 Dimensional Flower Bouquet
Designs for Hand Stitching
Beth Stackhouse
Mount Joy, PA: Landauer Publishing, 2022.
Paperback, 128 pages, $25. ISBN 9781947163775.


PAINTING
WITH WOOL
16 Artful Projects to
NEEDLE FELT
DANI IVES

Painting with Wool:
16 Artful Projects to Needle Felt
Dani Ives
New York: Abrams, 2019. Hardcover, 144 pages, $25.
ISBN 9781419734441.

OUR
MAKER
LIFE
KNIT AND
CROCHET
PATTERNS,
INSPIRATION,
AND TALES
FROM THE
CREATIVE
COMMUNITY

Our Maker Life:
Knit and Crochet Patterns, Inspiration,
and Tales from the Creative Community
Our Maker Life and Jewell Washington
New York: Abrams, 2021. Hardcover, 176 pages, $25.
ISBN 9781419747137.

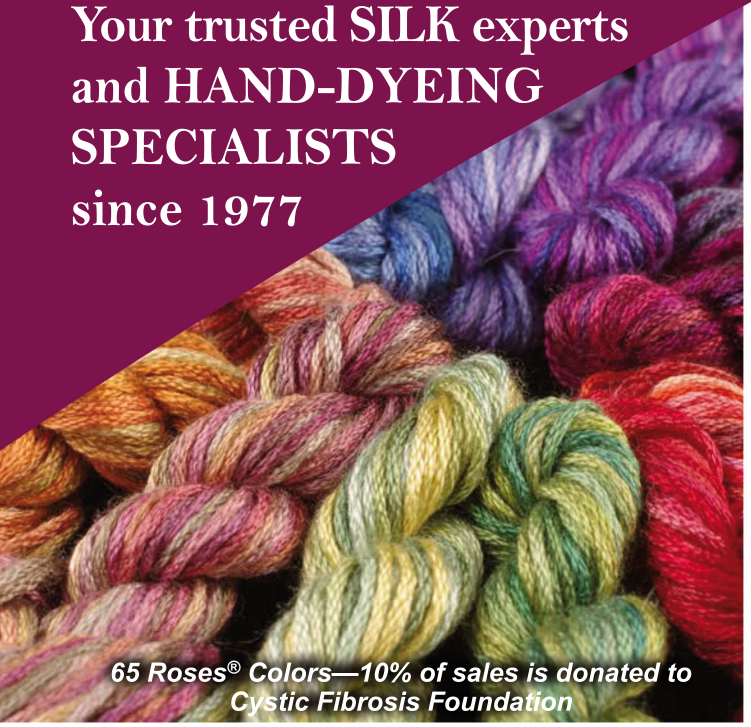
Lisa Souza
KNITWEAR AND DYEWORKS
WWW.LISAKNIT.COM

Keep Learning, for your soul!

Doily knitted by Brenda Zuk

TREENWAY
silks

Your trusted SILK experts
and HAND-DYEING
SPECIALISTS
since 1977



65 Roses® Colors—10% of sales is donated to Cystic Fibrosis Foundation

Silk Ribbons in 121 colors, hand-dyed in Colorado

Lace-weight 100% Silk Yarns available in more than 150 colors, hand-dyed in Colorado (Zola yarn above)
Jenny Johnson Johnen "Echo Flower Shawl" knitted by Diane de Souza

www.treenwaysilks.com • Call toll-free 1.888.383.silk (7455)
Lakewood, CO • USA